

I. Albéniz³

Requita Jiménez



Breitkopf & Härtel.

Leipzig · Brüssel · London · New York.

Pepita Jiménez.

A Lyric Comedy in Two Acts
and three Tableaux
(from the Novel by Juan Valera)

Lyrische Oper in zwei Aufzügen
und drei Bildern
(nach Juan Valera's Erzählung)

by von

F. B. Money-Coutts.

Deutsche Bearbeitung von O. Berggruen.

Music by Musik von

J. Albeniz.

Mit deutschem und englischem Text.

Partitur

5 Streichstimmen
je M. 3. - n.

Deutsches Textbuch
40 Pf.

Klavierauszug mit Text vom Componisten
M. 9. - n.

Die Bläserstimmen werden vorläufig nur in Fibchrift geführt.

Eigenthum der Verleger für alle Länder.



Eingetragen in das Vereinsarchiv.

Breitkopf & Härtel,
Leipzig · Brüssel · London · New York

21625. 21624. 21596.

Aufführungsrecht von der Verlagshandlung vorbehalten.

Copyright 1896, by Breitkopf & Härtel.

CLOSED
SHELF

M
1896
R. 222

PEPITA JIMÉNEZ.

VORWORT.

Die Handlung ereignet sich in einem andalusischen Dorfe, wo Pepita lebt. In Dürftigkeit geboren und erzogen, hat sie, kaum den Kinderschuhen entwachsen, auf Andringen ihrer Mutter den alten, reichen Geldverleiher Jiménez geheiratet, nach dessen Tode sie Besitzerin eines bedeutenden Vermögens wurde, welches ihr gestattet, die Landleute der Umgebung mit Wohlthaten zu überhäufen. Die reiche, junge und schöne Witwe wird natürlich von vielen Bewerbern umringt, unter welchen Don Pedro de Vargas, ein wohlhabender Grundbesitzer, und Graf Genazahar, ein junger geckenhafter Offizier sich besonders hervorthun. Der Graf schuldet aus früherer Zeit eine bedeutende Geldsumme an die Erbin des alten Geldverleihers und möchte durch die Heirat sich von der Schuld befreien. Don Pedro ist bereits ein älterer Mann, der aus erster Ehe einen Sohn, Don Luis besitzt, welcher sich aus Neigung dem Studium der Theologie zugewendet hat und für den Beruf als Missionär vorbereitet, aber nichtsdestoweniger von seinem Vater in allen ritterlichen Künsten unterwiesen wurde, trefflich zu Pferde sitzt und eine gute Klinge führt.

Während eines Besuchs bei seinem Vater hat Don Luis die junge Witwe kennen gelernt und eine tiefe Neigung hat sich zwischen den jungen Leuten entsponnen. Ihm ist diese Neigung kaum noch zum Bewusstsein gekommen, da er von seinem geistlichen Berufe völlig eingenommen ist. Die junge Witwe jedoch ist bereits von dem lebhaften Wunsche erfasst, Don Luis sich als Gatten zu gewinnen. Aber als gute Katholikin beunruhigt sie der Gedanke, dass der geliebte Mann bereits die niederen Weihen erhalten hat und demnächst sogar die Priesterweihe empfangen soll. Sie vertraut sich also dem Ortspfarrer an, einem alten würdigen Geistlichen, der einst ihr Religionslehrer war und sie wegen der Reinheit ihres Lebenswandels, sowie wegen ihrer Wohlthätigkeit hoch in Ehren hält. Aber der greise Priester belehrt sie, dass es ihre Pflicht ist, dem Geliebten zu entsagen und ihn nicht der Kirche zu entziehen, und Pepita fühlt sich tief unglücklich.

Inzwischen hat Antoñona, die alte Amme Pepita's, welche als treue Dienerin in deren Hause lebt, es auf sich genommen, Don Pedro, dem Vater des jungen Mannes, den Stand der Dinge zu enthüllen und klagt Don Luis heftig an, mit den Gefühlen Pepita's ein herzloses Spiel zu treiben. Don Pedro ist anfangs erstaunt, da er nichts bemerkt hatte, entsagt aber sofort seinen eigenen Absichten auf Pepita und bittet die alte Dienerin, ihm behülflich zu sein, damit er die jungen Leute vereinige. Don Luis gewahrt die weltliche Natur seiner Zuneigung zu Pepita und beschliesst, durch eine sofortige Abreise jeglicher Gefahr zu entgehen. In dieser Absicht erscheint er bei Pepita, um ihr einen Abschiedsbesuch zu machen. Sein Vater richtet es so ein, dass Don Luis den Abschied nicht vor allen Leuten, sondern allein nimmt. Pepita, gehorsam den Ermahnungen des Pfarrers, bezwingt sich und erteilt beim Abschied dem geliebten Manne den Rat, seinen Idealen treu zu bleiben und die geistliche Laufbahn mit Eifer zu verfolgen. Antoñona stellt sich darauf ein, stellt ihn zur Rede und entreisst ihm das Versprechen, dass er noch einmal zu Pepita kommen werde, um ihr Trost zu spenden. Allein zurückbleibend, wird Don Luis Zeuge eines Gesprächs zwischen dem Grafen und zwei Offizieren, während dessen der Freier sich unehrerbietige und unwahre Äusserungen über die junge Witwe erlaubt, deren Hand er anstrebt. Ein heftiger Streit entsteht zwischen Don Luis und dem Grafen, der mit einer Herausforderung zum Zweikampf endet.

Am Abende des Tages, an welchem alle diese Ereignisse sich zutragen, giebt Pepita, zu Ehren des Kreuzfestes, eine Unterhaltung in ihrem Hause. Die Kinder des Dorfes erscheinen, um Pepita zu huldigen, singen eine Hymne zu Ehren des Jesuskindes und beginnen zu tanzen. Während des Tanzes hat Pepita sich fortwährend nach Don Luis umgesehen, der nicht erscheint; von ihren Empfindungen überwältigt, sinkt sie in Ohnmacht. Alle Gäste entfernen sich und Antoñona bringt ihre Herrin auf ihr Zimmer.

Don Luis, der inzwischen mit dem Grafen sich gemessen hat und Sieger geblieben ist, erscheint zum letzten Lebewohl. Pepita kann ihre Liebe nicht länger bemeistern und gesteht sie offen ein; Don Luis aber bemüht sich, mit dem ganzen Aufgebot der Beredtsamkeit eines jungen, glaubenseifrigen Theologen, Pepita von weltlichen Gedanken abzubringen und ihr Entsagung sowie Ergebung in den göttlichen Willen zu predigen. Vergebens: Pepita ist von ihrer Liebe ganz erfüllt und wirft Don Luis vor, dass er ihr Lebensglück opfere, um das Heil seiner Seele zu retten. Als alle Bemühungen Pepita's fruchtlos bleiben, eilt sie verzweifelt in ihr Schlafgemach, nachdem sie Worte fallen gelassen, welche der Befürchtung eines Selbstmordes Raum geben, und verriegelt die Thür. Don Luis ist bestürzt, da er einen Fall im Nebenzimmer hört. Antoñona, die entsetzt hereinstürzt, reisst die Thür zum Schlafzimmer Pepita's gewaltsam auf. Don Luis eilt hinein und schliesst Pepita in seine Arme, zur grossen Befriedigung der alten Amme, die sich rühmt, dieses glückliche Ende vorhergesehen und herbeigeführt zu haben.

PEPITA JIMÉNEZ.

INTRODUCTION.

The scene of the Opera is the village in Andalusia, where Pepita lives. Born in poverty, and espoused, while still almost a child, at her mother's instance, to old Gumersindo Jiménez, a rich money-lender, whose fortune she inherits, she is now the good angel of the peasants and the darling of the old Vicar of the parish. Young, beautiful, and wealthy, her hand is sought in marriage by many suitors, among whom are Don Pedro de Vargas, a prosperous farmer, and Count Genazahar, a dandy officer, who borrowed money of Gumersindo and would be glad to wipe off his debts by wedding the late usurer's widow. Don Pedro has a son, Luis, who, though a theological student and destined for a missionary life, is a manly young fellow, and has been taught by his father to ride and to fence. While visiting his father, a passionate attachment has sprung up between him and Pepita; almost unconsciously, on his part, and with over-confidence in his religious aspirations; but, on her side, with the clearest and yet most innocent intention of winning him for her husband. Still, as a good Catholic, and considering that her lover is already half way on the road to the celibate priesthood, she confides her secret to her preceptor, the Vicar; hoping, perhaps, that his affection for her will warp his judgment. But the good priest is perfectly clear that it is her duty to renounce Luis and leave him to follow his high calling. Meanwhile, Antoñona, her faithful and garrulous serving-woman, has taken on herself to explain to Don Pedro the true state of affairs and vehemently denounces his son for trifling with her mistress's affections. Pedro, at first taken aback, magnanimously implores Antoñona to assist him in making a match between the young people, which will at least prevent the fair widow from giving herself away to some stranger. Luis, however, becoming aware of the uneccelesiastical nature of his own feelings, resolves to pay Pepita a visit and bid her a final farewell. His father manages to prevent him from carrying out his intention formally and in public; but, later on, he finds Pepita alone and takes his leave; while she, obedient to the Vicar's instructions, restrains her emotion, and even exhorts him to follow his ideal. Antoñona now confronts him and so bitterly reproaches him with his behaviour, that he reluctantly promises to see Pepita once again, in order to give her all the consolation in his power. Left alone, he overhears Count Genazahar making insulting remarks about her, and a violent quarrel between them ends in arrangements for an immediate duel.

The second Act commences with Pepita's entertainment, on the Festival of the Cross; when the village children sing a Hymn to the Infant Jesus. Overwrought feelings cause Pepita to faint; and the guests retire. The scene then changes to her room, at the hour of the Angelus. Luis enters. He has fought his duel and wounded Genazahar. His whole soul is torn between his Love and his Religion. When Pepita appears he strives, with all the fervour of a Catholic neophyte, to lead her thoughts away from earthly affection. But Love has taken possession of her whole being, and finding that she cannot overcome Don Luis' scruples, she reproaches him with having sacrificed her happiness for the sake of the safety of his own soul. In despair she rushes into her own chamber and locks the door, leaving Luis in an agony lest she should commit suicide. He succeeds in breaking open the door and with a cry of joy the lovers throw themselves into each other's arms. At the same moment Antoñona appears; and with her exclamations of satisfaction the Curtain descends.

P E R S O N E N.

DON LUIS DE VARGAS Kandidat der Theologie.
DON PEDRO Sein Vater.
DER PFARRER.
GRAF GENAZAHAR Ein junger Offizier.
PEPITA Eine reiche, junge Witwe.
ANTOÑONA Ihre vertraute Dienerin.

ZWEI OFFIZIERE, KINDER, LANDLEUTE, MUSIKER, GÄSTE UND DIENER
IM HAUSE PETITA'S.

Die Handlung ereignet sich in einem andalusischen Dorfe, im Monate Mai, am Festtage
des heiligen Jesuskindes.

C H A R A C T E R S.

DON LUIS DE VARGAS A young theological student.
DON PEDRO Father of Luis.
THE VICAR.
COUNT GENAZAHAR A gay young officer.
PEPITA JIMÉNEZ A young widow.
ANTOÑONA Her serving woman.

TWO OFFICERS, CHILDREN, PEASANTS, MUSICIANS, SERVING WOMEN
AND GUESTS OF PEPITA.

The action takes place in a village of Andalusia in the month of May, during the course of the
day dedicated to the Feast of the Infant Saviour.

Pepita Jiménez.

Text by F. B. MONEY COUTTS.
Deutsche Bearbeitung von O. Berggruen.

I. ALBENIZ.

ACT I.

SCENE: Pepita's garden. Afternoon. An open lawn. Pepita's house L.
In the centre a shrine of the Infant Saviour.

SCENE: Pepita's Garten. Nachmittags. Ein Rasenplatz. Pepita's Haus links.
In der Mitte die Statue des Jesuskindes.

(Enter DON PEDRO from house, followed by ANTOÑONA.)
(DON PEDRO tritt auf, gefolgt von ANTOÑONA.)

Allegro.

Allegretto.

Pianoforte.

Don Pedro (calling).
(rufend)

(Looking off R.C.)
(nach rechts blickend)

Donna Pe - pi - ta!...
Donna Pe - pi - ta!...

Pe - pi - ta!...
Pe - pi - ta!...

P.

I see her in the
Da steht sie hold im

dolce

(Going up R.C. as if to join PEPITA.)
(Er wendet sich nach rechts, um zu PEPITA zu gehen.)

P. gar - - den! A rose among the
Gar - - ten, die Ro - - se un - ter

(calling)
(rufend) A 3

P. ro - ses! Pe - pi - ta!... Donna Pe - pi - ta!...
Ro - sen! Pe - pi - ta! Donna Pe - pi - ta!

poco cresc. *cresc.*

Antoñona.

(ANTOÑONA calling him back.)
(ANTOÑONA ihn zurückrufend.)

Don Pedro!
Don Pedro!

Pedro (turning, comes back).
(sich umwendend und zurückkommend).

Antoñona.

Well? What is it? Are you think - ing
Nun? Was giebt es? Denkt Ihr wirk - lich

A.

Of pro - pos - ing - To my mis - tress?
kühn zu wer - ben - um die Her - rin?

B

Pedro (annoyed).
(ärgerlich).

You take the u - sual li - cense
Miss - brau - - che nicht die Frei - heit

Antoñona.

P.

You would rather "To-na
Euch wär's lieber, To - na

Of old and faith - ful ser - vants!
der al - ten, treu - en Die - ner.

cresc.

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including notes, rests, and dynamic markings.

D

Piano accompaniment for the second system, marked with a 'D' section. It includes dynamic markings such as *dim.* and *pp*.

Piano accompaniment for the third system, featuring a *sf* dynamic marking and various musical notations.

Pedro. (incredulous) (ungläubig) *a piacere*

Pe - pi - ta loves my
Pe - pi - ta mei - nen

col canto

Vocal line for Pedro with lyrics in German and Italian. The piano accompaniment includes an 8-measure rest and *col canto* marking.

E **Antoñona** (nodding). (nickend).

a tempo *rit.*

P. Luis? She loves your son, Don Luis!
Sohn? Sie liebt ihn, Eu - ren Sohn!

a tempo *rit.*

Vocal line for Antoñona with lyrics in German and Italian. The piano accompaniment includes a *p* dynamic marking and *rit.* markings.

rit. *rit. molto* **a tempo, energico**

A. Yes! But Don Luis Whose in - tention Is a
Ja! Doch Don Luis, der er - langen will ein

rit. *rit. molto* **a tempo, energico**

A. pen-sion Up in heaven, Will not e - ven Pi - ty 'Pi - ta, Will not
Plätzchen einst im Himmel, ist be - fan - gen, wenn das Schätzchen, wenn Pe -

A. e - ven Pi - ty 'Pi - ta! With pi - e - ty, The -
pi - ta Ihmsich näh - ert. Mit Got - tes Wort, The -

F

A. o - lo - gy And hum - bug First con - verting her, And hum - bug First con -
o - lo - gie und sol - chem Kram er - baut er sie, mit sol - chem Kram er -

p *cresc.* *p*

A.

verting her,
baut er sie.

For pi - e - ty,
Doch Got - tes Wort,

The - o - lo - gy
The - o - lo - gie

cresc.

A.

And hum - bug
und sol - chen

He's de - - serring her! As he managed
Kram ver - - daut sie nicht. Stets bestrebt, sie -

rit. *a tempo*

dim. *dim.* *rit.* *a tempo* *p*

A.

— her con - ver - sion From con - tent - ment
— zu be - keh - ren, lässt er - sich durch

A.

to dis - trac - tion (And he can't but have the knowledge, For a
gar nichts stö - ren; doch muss deut - lich er er - ken - nen, wel - che

sf

G

A. fool can see her lan - guish) So he'll ma - nage
 Glu - - then in ihr bren - nen. Und so will er

A. his de - ser - tion By the sim - ple, sneaking
 feig - ent - flie - hen, ih - rer Lie - be sich ent -

molto rit.

Andante, quasi recitativo.

A. ac - tion Of re - turning - to the Col - lege, Leaving her to die in
 zie - hen, hin - ter ho - hen - Klo - ster - mau - ern. Sie mag ein - sam kla - gen,

pp col canto *poco sf*

H Allegretto.

A. an - guish!
 trau - ern -

Pedro. (dazed) (erstaunt)

Allegretto. Pe - - pi - - ta loves my son!
 Sie liebt - - mei - nen Sohn?

poco a poco rit. *rit. molto*

P. *She loves my son!*
Sie liebt Don Luis?

poco a poco dim. e rit. *rit. molto*

Antoñona.

mf *staccatissimo* *cresc.*

Who eats a sour ba-
Wer sau - re Trauben

A. *na - na naschte,* *Suffers!... Your ex-cursion To the Po-zo de la So-lei-det. - Je - ner Ausflug nach dem Brunnen de la So-*

cresc.

la - na la - na... *Be - got this silly an - tic, Be - zum Zum Teu - fel die Ro - man - tik,* *zum*

I

A. *got this silly an-tic! In those ra-vines ro-*
Teu-fel die Ro-man-tik! Im al-ten Mau-ren-

sempre leggiero *sempre p*

A. *man-tic ne-ste* *The mischief all was done, the ward*
ward uns dies Glück bescheert, *ward*

8.....

A. *mischief all was done! Your ex-cur-sion To the Po-zo de la So-la-na,*
uns dies Glück bescheert! Je-ner Ausflug zu dem Brunnende la So-la-na

A. *your ex-cur-sion To the Po-zo de la So-la-na Be-*
je-ner Aus-flug zu dem Brun-nen de la So-la-na... Zue-

21596

A. *got this silly an - tic, be - got this silly an - tic! Your ex -
Teu - fel die Ro - man - tik, zum Teu - fel die Ro - man - tik! Je - ner*

cresc. poco a poco

A. *cur - sion To the Po - zo de la So - la - na Be - got this silly
Aus - flug zu dem Brunnende la So - la - na... Zum Teu - fel die Ro -*

mf sempre leggiero cresc. poco a poco

A. *an - tic, be - got this silly an - tic! In those ra -
man - tik, zum Teu - fel die Ro - man - tik! In je - nem*

sf f p

*vines ro - man - tic The mischief all was done, In those ra -
Mau - ren - ne - ste ward uns dies Glück be - scheert, in je - nem*

A.

vines ro - man - tic The mis - chief all was done, In those ra -
 Mau - - ren - - ne - ste ward uns dies Glück bescheert, in je - nem

cresc.

A.

vines ro - man - tic The mis - chief all was done,
 Mau - - ren - - ne - ste ward uns dies Glück be - scheert,

cresc. *cresc.* *cresc.*

K

A.

The mis - chief all was done, In those ra -
 ward uns dies Glück bescheert, in je - nem

cresc. *cresc.* *cresc.*

A.

vines ro - man - tic The mischief all was done!
 Mau - - ren - - ne - ste ward uns dies Glück be - scheert!

cresc. *cresc.* *cresc.* **ff**

A. *Andante.* *Allegretto.*

He promised her — To learn to ride and
 Dort versprach er — Zu ler-nen rei-ten,

Pedro. *(anxiously)*
(ängstlich)

to marry?
 Die E-he?

ff *ff* *Allegretto.* *trm*

A. *fence.*
fechten...

P. *(astonished)*
(erstaunt)

Well, what's the harm of that,
 Schön! Was be-weist uns das?

sf *trm* *sf* *ff*

P. Well, what's the harm of that, Ex-cept ex-
 Gut! Was be-weist uns das? Was liegt da-

sf *trm* *sf* *trm*

P. *pense, ran?* *ex - cept ex - pense?*
was liegt da - ran?

8...
tr

L

P. *I was his men - tor; And*
Ich war sein Leh - rer! Nun

tr

P. *now he sits Lu - ce - ro, My Arab, like a Cen - taur, And*
sitzterstramm zu Ross— und stolz wie ein Cen - taur; nun

tr

P. *now can cut and par-ry, now can cut and par-ry Like an-y ca-bal-le - ro...
fliegt in sei-nen Händen, zieht er frisch vom Le-der, der De-gen wie die Fe - der.*

mf stacc. *cresc.*

Antoñona.

Why here's the charm of
Na, was be-weist Euch

P. *But what's the harm of that?
Doch, was beweist uns das?*

mf stacc. *cresc.*

A. *that? A sec-ret gives a handle For holding Cupid's
das? Ich sag's, die al-te Amme: Es brennt der Liebe*

mf stacc. *cresc.*

A.

candle, for hold - ing Cupid's candle!
 Flamme, es brennt der Lie-be Flamme.

M Pedro. (wiping his brow)
 (faltet die Stirne)

You've pulled the blind up from the
 Ihr tragt den Na - - gel auf den

dolce

P.

win - dow!... I can't con-fess to eigh-ty,— Like
 Kopf!— Ich hab'noch nicht viel grau-e Haa-re und

p

P.

her late mate, Gumer - sin - do But I'm get - ting old — and
 hab'noch Zeit bis zur Bah - re, a - ber ich bin alt, — ich

P. 

weigh - ty, And we're half a life a sun - der,
 ar - mer Tropf, und mein Le - ben geht zur Nei - ge.

(sighing)
(seufzend)

P. 

So I really can not won - der!... Heigh - o!
 Bes - ser ist's, ich geh und schwei - ge. Lei - der!

mf stacc.

N (With determination)
(entschlossen)

P. 

Heigh - o! Well, well! As wife I sought her, And
 Lei - der! Wohl - an! Als Schwieger - tocht - er will

Antoñona.



That's ea - sier said than done! He
 Das ist nicht gar so leicht; dies

now will I as daugh - ter!
 lie - ben ich die Schö - ne!

stacc.

A. *means to cut and run, to cut and run.*
Ziel wird schwer er - reicht. wird schwer er - reicht.

A. *rit.*
He'll be a pud - ding priest Be - fore we've
Er dient schon dem Al - tar, be - vor der

A. *molto rit. -*
bought our yeast! Most wird klar.
molto rit. -

Allegretto.
Pedro.

(quasi parlato)
 (im Gesprächston)

Antoñona.

You must as - sist me! I?
Ihr müsst mir hel - fen! Ich?

Pedro (entreating).
(bittend).

Antoñona.

A. *I have no patience!*
Ei, — der Tausend!

Try!
Helft!

Well,
Gut!

well! I'll
Gut! Ich

Pedro (looking off).
(aufblickend).

A. *try,*
helf;

I'll try!
ich helf!

Ssh!
Still!

He's
Da

Antoñona.

(nodding)
(winkt ihm zu)

(going)
(abgehend)

I'll try!
(Finger on lips.)
(legt die Finger auf den Mund.)

He's come To bid good-
Er kommt zum Le - be -

coming.
kommt er!

Mum!
Still!

(Exit ANTONONA into the house.)
(ANTONONA tritt ins Haus.)

A.

bye!
wohl!

sempre pp

(Enter LUIS.)
(LUIS tritt auf.)

pp *riten.*

Luis. Andante.

(vexed)
(ärgerlich)

(To LUIS jokingly.) (Zu LUIS scherzend.)

Not wor-ship,
Den Scheide -

Pedro.

So here's the shrine you worship on the sly!
Hier prangt das Bild, dem Du Dein Herz ge-weihst!

Andante.

pp

(sadly)
(traurig)

L.

Sir!... I came to say good - bye!
gruss zu bie - ten kam ich heut!

(Shrugging his shoulders)
(achselzuckend)

P.

Good-bye? Were I — your age Then ev' - ry
Wes - halb? In Deinen Jah - ren würd' je - den

pp

P. *P*

day Tag This pil - gri - mage I'd take, were I —
 mir neu die Lie - be blüh'n, in Deinen

P. *rit.*

your age Then e - very day This pil - gri - mage I'd take, to pay My votive
 Jah - ren würd' je - den Tag mir neu die Lie - be blüh'n, und Al - les liess ich

P. *molto rit., quasi adagio*

do - ver Of love, and try How oft each hour Would yield "Good - bye!"
 achtlos fah - ren, eh' ich der Lieb - ent - sag! Ich lieb - te kühn!

Allegretto ma non troppo.

Luis. (looking off) (aufblickend)

Ssh! Pe - pi - ta! with his Rev'rence!
 Still! Pe - pi - ta! Mit dem Pfar - rer.

dolce

Pedro.

rit.

(aside)
(bei Seite)

And Count Ge-na-za-har!...
Der Graf ist auch da-bei.

Whence
Dass

a tempo

P.

comes her to-le-ra-tion Of that e-gre-gious dan-dy?
sie den Gecken dul-det! Dies Loos ist un-ver-schul-det.

a tempo

Q

P.

God give her good de-liv'rance!
Ihr ge-be Gott Er-lö-sung!

(Enter PEPITA from garden R. C. with roses, VICAR and COUNT.)
 (PEPITA kommt vom Garten, rechts, mit Rosen. Der PFARRER und der GRAF.)
Allegretto.

Pepita.

(Bowing to DON PEDRO.)
 (Verbeugt sich vor DON PEDRO.)

R

My sa-lu - ta - - - tion!
 Gott zum Gru - - - sse!

(Bowing to LUIS.)
 (Verbeugt sich vor LUIS.)

My sa-lu - ta - - - tion!
 Gott zum Gru - - - sse!

How
 Wie

(Showing the roses.)
(Die Rosen vorweisend.)

Pp. beau - - ti-ful they are, how beau-ti-ful, how beau-ti-ful they
sind die Ro-sen schön, wie wunderschön! Wie sind die Ro - sen
a tempo appassionato

(Gives them to DON PEDRO.)
(Reicht sie DON PEDRO.)

Pp. are! How beau-ti-ful they are, how
schön! Wie sind die Ro - sen schön, wie

(DON PEDRO embarrassed, takes roses to VICAR, who helps him to place them at foot of the shrine.
PEPITA disregards the COUNT, who stands watching, angry and jealous.)
(DON PEDRO gibt die Rosen dem PFARRER und hilft ihm, sie vor dem Jesuskinde zu ordnen. PEPITA be-
achtet nicht den GRAFEN, der ärgerlich und eifersüchtig daneben steht.)
rit.
sempre appassionato

Pp. beau-ti-ful, how beau-ti-ful they are!
wunderschön! Wie sind die Ro - sen schön!

molto rit. a tempo

Pp. How beau-ti-ful they are!
Wie sind die Ro - sen schön!
molto rit. a tempo

S (to LUIS)
(zu LUIS)

Pp. Don Pe - dro! always han - dy! An.to -
Don Pe - dro stets ge - schmei - dig! An.to -

dim.

Pp. ño - - na tells me This af.ternoon you leave us.
ño - - na sagt mir, dass Ihr uns wollt ver - las - sen.

Luis (embarrassed, aside).
(verlegen, bei Seite).

An.to - ño - na always knows
An.to - ño - na kennt ge - nau

sempre dolce

Pepita. (sad) (traurig)

L.

e-very-body's bus-ness!
al-ler Leute Plä- ne.

I
Ich

Pp.

count-ed on your help-ing My lit-tle en-ter-tainment! This
hab' auf Euch ge-rech-net für mei-ne Un-ter-hal-tung heut'

T

pp

Pp.

afternoon the vil-lage Will come to see the chil-dren Per-form the
A-bend im Dor-fe. Ihr soll-tet kom-men, mit mir zu seh'n der

mf

Pp.

dance I taught them.
Kin-der Tanz.

p

U

Pp. *rit.* *a tempo* *dolce*

Yes, I count - ed on your
Ja, ich hab' auf Euch ge -

Pp. help - ing My lit - tle en - tain - ment! I
rech - net für die - ses Kin - der - fest. Ich

poco cresc.

Pp. counted on your hel - ping My lit - tle en - tain - ment!
hab' auf Euch ge - rech - net für die - ses fro - he Fest. —

cresc.

(COUNT comes and tapps LUIS on the shoulder. VICAR overhears and comes down.)
(Der GRAF tritt dazu und klopft LUIS auf die Schulter. Der PFARRER tritt hinzu.)

cresc. *ff*

Allegretto giocoso.

C. Count. Graf.

Come, Kommt, a tempo

ff pp poco rit.

C. come, kommt my lit - tle a - colyte! Come, Kommt!

zum Fest, Herr Kandidat.

C. my lit - tle a - colyte! 'Tis sure - ly not your rôle to
Sokommt, Herr Kandidat! Doch Euch geziemt es nicht, die

p

C. light Your ta - pers at a flame so bright! 'Tis
Lust zu wecken in der Weiber Brust. Ja,

mf

V

C. *sure-ly not your rôle to light Your ta-pers — at a flame so bright!*
Euch-geziemt es nicht, die Lust zu we-cken in der Wei-ber Brust!

C. *Come, my lit-tle*
Kommt, kommt zum Fest, Herr

p cresc. *cresc.*

C. *a-co-lyte! 'Tis sure-ly not your rôle to light Your tapers at a*
Kan-di-dat! Doch Euch geziemt es nicht, die Lust zu wecken in der

f

rit. molto *a tempo*
(LUIS steps back angrily.)
(LUIS tritt ärgerlich zurück.)

C. *flame so bright!*
Wei-ber Brust!

rit. molto *a tempo*

p

Vicar.
Pfarrer.

(solemnly)
(feierlich)

Far bet - ter live on a - co - lyte!
Weit ed - ler ist des Priesters Pflicht,

sempre pp

v. The lit - tle lamps for God to light Far
zu o - pfern Gott die gan - ze Kraft, als

v. bet - ter live on a - co - lyte, The lit - tle lamps for God to light than
le - ben in der Sin - ne Haft. Weit ed - ler ist des Priesters Pflicht, zu

v. live a lord - ly sy - barite than live a lord - ly
o - pfern Gott die gan - ze Kraft, als le - ben in der
sempre mesto

(COUNT stares at him. VICAR calmly confronts him. PEPITA takes VICAR by the hand.
(Der GRAF blickt ihn betroffen an. Der PFARRER hält ruhig den Blick aus. PEPITA ergreift des PFARRERS

V.

sy - barite!
Sin - ne Haft.

PEDRO and LUIS watch. COUNT at last bows stiffly and goes out.)
Hand. PEDRO und LUIS beobachten den GRAFEN, der sich steif verbeugt und abgeht.)

Luis.

Allegretto.

(embarrassed)
(verlegen)

Pedro (to LUIS slyly).
(zu LUIS pfiffig).

No...
Nein!

Well, have you said good - bye, - My care - ful
Jetzt sa - ge Le - be - wohl, mein lie - ber

son?
Sohn.

L. Yes, father... That is... I... (Laughing; takes his arm.) But,
Ja, Va - ter... Das heisst... Ich... (Lachend, ergreift seinen Arm.) Mein

P. Of course not!... La - ter on!...
Das eilt nicht! Später denn!

cresc. cresc. cresc.

L. *father!...
Va-ter!*

P. *Later on!
Später denn!*

(Exit, dragging LUIS out R.)
(Er geht rechts ab, LUIS mit sich ziehend.)

cresc.

ff *fff*

dim. *dim.*

dim. *dim.*

dim. *dim.*

pp

p

Adagio.

Vicar (takes PEPITA'S hands).

Pfarrer (ergreift PEPITA'S Hand).

My child, your hand is cold! You wear a tired ex - pression! You've
 Mein Kind, so trüb' der Blick, so kalt die weissen Hän.de Euch

pp

Pepita.

(ashamed)
 (beschämt)

Oh, father! I have sinned and can't re -
 Ach, Va.ter! Mei - ne Sün - de reut mich

v.

something to un - fold?
 kränkt wohl ein Missge - schick?

AA

Pp. *pent! I was com.ing to con. fes. sion, But my
nicht! Beichten will ich Euch am En. de, denn ich*

Pp. *heart, my heart seemed spent, but my heart seemed spent!...
kenne, ich kenne meine Pflicht, mir be. kann ist die Pflicht.*

rit.
sf dim. pp

Andante ma non troppo.
Pepita (recovering herself).
(*sich fassend*).

*Do you remem. ber, one Day, reckoning, for fun, How ma. ny suitors seek My
Denkt Ihr des Tags, wo zum Scherz wir beide gezählt, wie vie. le Freier Hand und*

p
cantando

Pp. *fortune, week by week? You prais'd my modest mood, My love of wi - dowhood, You
Herz mir boten bereits? Ihr prieset der Witwe Glück, das Glück der Ein - samkeit, Ihr*

cresc.

Pp. *prais'd my modest mood, My love of wi - dowhood, You prais'd my modest mood, -
prieset der Witwe Glück, das Glück der Einsamkeit, Ihr prieset der Witwe Glück, -*

sf

Pp. *My love of wi - dowhood, my love of wi - dow - hood!...
das Glück der Ein - samkeit, das Glück der Ein - sam - keit.*

Pp. *But they were not denied By mo - desty, by mo - des -
Ich wies sie nicht zurück aus Ehr - barkeit, aus Ehr - bar -*

BB

Pp. *ty, but pride! From where I soared, serene In se - cret realms of rest,*
keit, aus Stolz. Ich schien blos spröd' und kalt, doch prüf'te heimlich ich,

poco cresc.

(passionately)
(leidenschaftlich)

Pp. *These ca - va - liers were seen Un - worth - y and unblest!... And now ——— my*
und ich ge - wahr - te bald, dass kei - ner mir gefiel. Doch jetzt ——— sind
appassionato ma non forte

Pp. *ve - ry scorn Its pun - ishment has borne! My*
sie ge - rächt, ge - straft ist hart mein Stolz; ich

Pp. *self — am I — possessed By the vile — spir - it of Un - ho - ly*
füh - - le mein Geschlecht und in mir — lo - dert die un - heil' - ge
appassionato

CC

Pp.

love!
Gluth.
Vicar (astounded).
Pfarrer (erschrocken).

affrettando

Holy Virgin!...
Heilige Jungfrau!

Have you lost your senses
Seid Ihr gar von Sinnen,

affrettando sempre

dim. *pp legatissimo*

V.

That you talk so wildly?...
dass Ihr sprecht so zuchtlos?

Say you really suffer
Wenn Ihr wirklich leidet,

V.

From this passion fever
wenn Euch brennt das Fieber

More than mildly, —
un - er - träglich, —

dim. e rit. *pp*

rall.

rit. *f*

Andantino.

V. *Yet take cou - rage!*
Gut, ich helf' Euch!

sempre p *cresc.*

V. *Still the church her re - me - dy dispen - ses, Yet take*
Uns' - rs Kir - che, sie spen - det Sakra - men - te. Ja, ich

cresc.

V. *cou - rage! — Still the church her re - me - dy dis - penses.*
helf' Euch! — Uns' - re Kir - che, sie spen - det Sa - kra - men - te.

pp *rit.* *DD*

V. *Say you real - ly suf - fer*
Wenn Ihr wirk - lich lei - det,

a tempo

pp rit. *rit.*

V. *From this passion fe-ver, Yet, yet take cou-rage! —*
wenn Euch brennt das Fieber, gut, seid ge-trö-stet. —

cresc.

V. *Still the church her re-me-dy dis-pen-ses,*
Uns'-re Kir-che spendet Sa-kra-men-te,

poco sf

pp

V. *yet take*
seid ge-

pp

Pepita. *Adagio.*

A-las! A-
O Gott! O

V. *cou-rage, yet take cou-rage!*
trö-stet, seid ge-trö-stet. *Ho-ly marriage!*
Durch die E-he!

Adagio.

rit.

Agitato.

Pp. *las! Gott!* He's betroth'd al-ready, *Ach, verlobt ist er schon!* he's be- *Ja, ver-*

mf *cresc.*

Pp. *troth'd al-rea-dy, lobt ist er schon!* he's betroth'd al-ready!... *Ach, verlobt ist er schon!* A-las! A-las! The *O Gott! O Gott! Die*

sempre cresc. *cresc.*

EE

Pp. church — her — self — is waiting — to es- *Kir - - che, die Kir - che, sie har.ret — ihn zu*

Pp. *pouse him, — the church her-self, — the church her-self — is* *frei - en, — die Kir - che selbst, — die Kir - che selbst, — sie*

sempre marcato

Pp. wait - ing to es - pouse him, — the
 har - ret ihn zu frei - en, — die

Pp. church — her - self is wait - ing — to es -
 Kir - - - che, sie selbst, sie har - ret — ihn zu

Pp. pouse him! — Whom are you speaking of?
 frei - en. — Von wem wolts sprechen Ihr?

Vicar.
 Pfarrer.

sempre appassionato

Pepita. **FF** (She covers her face.)
 (Sie bedeckt ihr Antlitz.)

Don Luis de Var - - gas.
 Don Luis de Var - - gas.

cresc. **ff**

Vicar. Allegretto agitato.

Pfarrer.

v. 

Un-hap - py child! — A hopeless pas - sion!...
 Un-glücklich Kind! — Un-sel'-ge Lie - be!

ff *p*

v. 

Already on the priest-hood borders,
 Er ist schon nah' der Prie - ster - wei - he,

v. 

In-vest-ed with the low - er orders — Un - hap - py child! A
 schon dient er in der nie - dern Reihe. Un - glück - lich Kind! Un -

pp

v. 

hope - less passion!... Don
 sel' - ge Liebe! rit. Don

pp

Andantino.

V. Luis' a - do - ra - tion Is fix'd on his vo -
 Luis ist ver - pflich - tet, auf Euch hat er ver -

Adagio.
 Pepita (smiling with ill-concealed triumph).
 (lächelnd, mit schlecht verhehltem Triumph). Allegretto.

Ah no!... He loves Pe - - pi - ta!
 O nein! Er liebt Pe - - pi - ta!

ca - tion!
 zick - tet.
 Adagio. Allegretto.

p e dolce

(With contrition.)
 (zerknirscht)

Pp. I told you I was wick - ed!...
 Ich sag' Euch, ich bin gott - los.

Pp. By ev - - ry act I fos - - ter'd The
 Durch Tü - - cke hab' ge - nährt, ich die

sempre dolce

Pp. love — he strove to con - quer! To - day,
 Lie - be, die er be - kämpft. Er will

Pp. GG
 a - las! he flees
 noch heut' ent - flich'n

Pp. the vil - lage, — I would pre -
 dem Dor - fe — und ger - ne

pp cresc.

Pp. vent him, glad - ly!... Yes, fa - ther, I am
 möcht' ich's hin - dern. Ja, Va - ter, ich bin

cresc. *dim.*

Pp. wick.ed! To - day he flees the vil - lage,
gott - los! Er geht noch heut' von hin - nen,

p *cresc.*

Pp. Per.haps ne - ver to re - turn.
vielleicht kehrt er nie zu - rück.

sf

Pp.

sf

rit. **HH** a tempo

Pp. But yet re - mem - ber, — ne - ver To me he
Wollt nicht ver - ges - sen, — dass nie - mals mir er

rit. *p dolce* a tempo

Ii

Pp. *seem'd so am-ple an a-pos-to-lic*
schien ein PriestenderKirche heil' ger

Pp. *sam-ple! To me he*
Die-ner. Denn mir er

Pp. *seem'd too elev-er Too hand-*
schien er welt-lich, zu fes-

Pp. *- - some and too hu- - - man For*
- - selnd und zu männ- - - lich, um

an - - - y con se - cra - - -
 an - - - ders sich zu wei - - -

tion, Ex - cept - ing to a wo - man!
 hen, als lie - bend ei - - nem Wei - be!

Andante. *rit.*

8..... And I'm so wicked that I can't re - gret That once, just
 8..... Ich bin so gottlos, dass es mich nicht kränkt, dass einst einen
rit.

JJ

Allegretto.

Pp.

once, our ve-ry lips have met!
Kuss ich ihm hab' ge - schenkt!

Vicar (horrified).

Pfarrer (entsetzt). Nay! do not weep! It
Gott! Weinet nicht! Der

Allegretto.

V.

breaks my heart. Re - pen - tance deep Makes sin de -
Him - mel wacht. Die Reu - e bricht der Sün - de

V.

part! Let pen - ance ply A scourge for sin;
Macht. Die Reu - e spricht vor Got - tes Thron:

V.

Let Lu-is fly And vir - tue win! For Je - sus's
Thut Eu-re Pflicht, und Euch wird Lohn. Entsagt mit

KK

v. *sake Muth* You must con - trol der sünd'gen Lust, The grievous be-zwingt die

v. *ache Gluth* That hurts your soul! You dare not in Eu - rer Brust. Nicht Euch be -

rit.

pp rit.

v. *sup This draught di - vine, For God's own cup De - vot - ed*
scheert ist die - ser Wein, denn Gott ge - hört er ganz al -

rit.

Adagio.

ppp

Andante.

(PEPITA composes herself with difficulty.)
(PEPITA fasst sich mühsam.)

v. wine! lein.

pp

sf dolce

sempre dolce *poco cresc.*

rit. molto *pp* *rit. molto*

Pepita. Andantino.

pp *sempre p*

Your words serene Have sooth'd my heart! O
 Dies tröstlich Wort mir drang in's Herz; es

Pp. *cresc.* *dim.*

wick-ed, mean, False love, de-part, — O wick-ed, mean, False
 scheuchte fort der Lie-be Schmerz. Ich opf-re auf mein

Pp. *pp*

love, de-part! I of-fer up My fond design, And
 ir-disch Glück, — ich opf-re auf mein ir-disch Glück, und

rit.

drink the cup Of wrath di-vine! I'm re-conciled! Your
 ich er-kauf' mir Gott zu-rück. Ich bin versöhnt. O

rit.

pp

rit.

in-stant pray'rs I crave, That God may keep my re-so-lu-tion brave.
 schliesst mich in's Ge-bet, dass Gott mir geb' die Kraft, die ich er-fleht.

rit.

Vicar.
 Pfarrer. Adagio.

Fare-well, my child! Re-strain all id-le
 Lebt wohl, mein Kind! Ich rett' Euch vor dem

pp

LL Andante.

grief;
 Sturz. Let Lu-is go,
 Lasst ihn nur ziehn

V. *and all fare - well be
und macht den Ab - - schied*

(Exit VICAR R., PEPITA remains standing like a statue, then suddenly throws herself down.
(Der PFARRER ab. PEPITA bleibt starr wie eine Statue stehen und wirft sich plötzlich schluck.)

V. *brief!
kurz!*

mf dolce sempre

sobbing and moaning at the foot of the shrine.)
zend und weinend zu Füßen des Jesuskindes nieder.)

rit.

a tempo

cresc. sempre

rit.

sf

Musical score for the first system, featuring piano accompaniment with chords and a melodic line in the bass clef.

Musical score for the second system, including performance directions like *rit.*, *allargando*, and *cresc.*

(Enter ANTONONA from house. She
 (ANTONONA tritt aus dem Hause her.)
Allegretto.

Musical score for the third system, starting with **Largo.** and ending with a time signature change to 3/4.

attempts to comfort her, but PEPITA refuses.)
 vor. Sie versucht vergeblich, PEPITA zu trösten.)

Musical score for the fourth system, including performance directions like *staccatissimo*, *rit.*, and *rit. molto*

Allegretto. Antõnõna (angry).
 (ärgerlich).

Musical score for the fifth system, including lyrics in English and German.

This is the way with your drone of a
 Das ist die Art die - ses Herr'n, Trost zu

A.

Vi-car, Clipping the wings of his flock while they're
 spenden. Mein ar - mes Kind macht sein Trost mehr noch

cresc.

A.

cal-low! Al-most as well might he slap her and
 lei-den. Denn er be-fahl ihr, für im-mer zu

cresc.

A.

kick her! Preaching her sermons as bit-ter as
 mei-den, den sie liebt, reu-ig von ihm sich zu

MM

A.

a-loe! This is the way with your col-lege de-
 wen-den. Das ist die Art je-nes rei-zen-den

leggiero e non forte

A. *cei - ver!* Feel - ings that tickle him horribly scourge her!
Jun - gen, Lie - be zu wecken, um dann zu ver - sich - ten,

8..... 3

A. *If* he won't comfort her, *if* he won't comfort her,
und so ihr Lebensglück, *ihr* ganzes Lebensglück

sempre giocoso

A. *why* did he grieve her? *If* he won't comfort her,
kalt zu ver - nich - ten, *ihr* ganzes Lebensglück

sempre leggiero ma cresc. poco a poco

A. *why* did he grieve her? *Acolyte* in - grate!
kalt zu ver - nich - ten. *Die edle* That -

A.

Vagabond ver - ger,
ist ihm ge - lun - gen,
vagabond ver - ger!
sie ist ge - lun - gen!

ff *ff* *ff p*

(Returns to PEPITA and shakes her like a naughty child.)
(Kehrt zu PEPITA zurück und schüttelt sie wie ein Kind.)

dolce

A.

Why are you cry - ing, Moan - - ing and sigh - ing? Why are you
Was thust du flen - nen, seuf - - zen und kla - gen? Was thust du

dolce

NN

A.

cry - ing, Moan - - ing and sigh - ing,
flen - nen, seuf - - zen und kla - gen?

ff

moan - - - ing and sigh - ing? What is the mat - ter?
 Wes - - - halb die Kla - gen? Was thut Dich pla - gen?

What is the mat - ter?
 Wes - halb die Kla - gen?

ff *ff*

Andantino.

Pepita (rising).
 (sich erhebend).

The rev'rend father has ad - monish'd me!
 Der würd'ge Pfarrer hat mich arg vermahnt.

p *dolce*

Antoñona.

Allegretto.

His ap - pro - ba - tion had as - - tonished me,
 Das Ge - gentheil hätt' mich ge - - wundert sehr,

rit. *rit.* *mf* *giocoso*

A. *had as - ton - ish'd me, his
hätt' mich sehr er - staunt, das*

leggiere

Pepita.

A. *Close - ly the tis - sue
Mit kla - ren Grün - den*

*ap - pro - ba - tion had as - ton - ish'd me!
Ge - gen - theil hätt' mich ge - wun - dert sehr.*

Pp. *Wove of his rea - sons There's no e - va - ding!
ist er ge - kom - men. Nichts konnt ich sa - gen.*

A. *Sure was the is - sue!
Lass dich nicht bin - den,*

A. *Sure as the sea - son's Al - monds are fa - ding!
sei nicht be - klommen. Kühn musst du wa - gen!*

leggiere

His
Des

ap - pro - ba - tion had as - ton - ish'd me!
Pfar - rers Wort, das schlag' Dir aus dem Sinn!

ff *p*

Pepita.

Poco meno mosso.

Then appear'd gra - ciously True what he preaches;
Erst mir schien wahrheitsvoll, was er ge - predigt;

pp

Now how menda - ciously False seem his speeches!... Would Don Luis fore - go
nun scheint mir lü - genhaft, falsch sei - ne Re - de. Wa - gen soll Don Luis

sf *poco sf*

Antoñona (crossing herself).
(sich bekreuzend).

rit.

molto rit.

Ssh!
Still!

rit.

Poco meno.
Pepita (wildly).
(leidenschaftlich).

rit. molto

Ah! Mother of sorrows, I rave and blas-
Ach, Mutter der Gnaden, vergieb die ses

dolcissimo

rit. molto

Allegretto.
Antoñona.

rit.

pheme! Pooh! Let that coxcomb Collegiate mar tyr
Wort. rit. Pah! Lass den Gecken nur oh-ne Schmerzen

giocoso

The blame of it car-ry!
der Kir-che sich wei-hen.

A.

Why should the fox come, Kisses to
Wie durft' er we-cken Lie-be im

A.

QQ (Suddenly LUIS enter R. ANTONONA looks at him
(Plötzlich tritt LUIS ein. ANTONONA blickt ihn unfreund-

bar-ter, If he wont mar-ry?
Her-zen, wollt' er nicht frei-en?

p

angrily, and then exit.)
lich an und entfernt sich.)

Luis.

I've come to bid fare-
Ich kam zum Le-be-

pp

L.

well,... My du-ty calls me hence.
wohl! Mich ruft die Pflicht von hier.

Pepita (striving to be calm).
(bemüht sich, ruhig zu scheinen).

It must be sweet to hear The
Das Glück ist wunder - bar, die

pp *sf poco*

call of du - ty clear, The voice
Pflicht zu kennen klar. Die Pflicht,

pp *sf poco*

Luis (sighing).
(seufzend).

of Pro - vi - dence! I scarce can tell... It
die stammt von Gott. Ich weiss es nicht. Mir

sempre dolce

seems as if God let His lit - tle children play A - bout his
scheint, dass Gott wählen lässt uns Menschen - kin - der in der

sf

L. *throne, Welt.* Or *ea - sy lessons* spell *The live - long day!*
Wer ihm gehorcht, hat's leicht sein *Le - be - lang.*

L. *It seems as if he set* *Hard tasks a -*
Mir scheint: nur je - nen wird das *Le - - ben*

L. *lone* *To those who bar - gain to o -*
schwer, die zö - gernd lei - sten ih - re

p RR

L. *bey. Pflicht.*

sempre dolcissimo

Pepita.

rit.

But
Mit

dim e rit.

SS a tempo

Pp. ser - vants oft fulfil With joy their Mas - ters
 Freu - den sei gethan, was uns von Gott be -

a tempo

Pp. will, While chil - dren fret, while chil - dren fret!
 stimmt. Man zög' - re nicht, man zög' - re nicht!

sf *sempre p*

Luis.

Ah! not to i - dle lea - guer The heav - ly realm will
 Nicht oh - ne Kampf er - reicht man das gött - li - che Reich der -

L. yield! With strong assault and ea - ger Our souls must
 einst. Mit star - ker Hand wir müs - sen er - o - bern

L. take the field!
 uns das Heil.

cresc.

TT Pepita.

(sadly)
(traurig)

Go! take your
 Geht! Käm - pfet

Pp. place And win the fight, Where
 kühn. Euch wer - de Sieg, so

Pp. fore - most shine In burn - ing line The war - riors bright!...
 zie - het in des Le - bens Krieg. Die Pflicht Euch ruft...

dim. e rall. molto

Andante.

UU

Pepita (sadly).
(traurig).

I have no grace God's will to trace, His
Mir glückt es nicht, zu seh'n die Pflicht, die

pp

face to see, His face to see, His face to
Gott erheischt. Mir glückt es nicht, zu seh'n die

sempre dolce

(Turning towards the shrine)
(Wendet sich zum Jesuskinde.)

see! The Ho - ly Child Of Ma - ry mild A - lone looks
Pflicht. Das Je - suskind ist hold ge - sinnt, wird hö - ren

down, a lone looks down, With - out a frown, To com - fort
mich, wird mich er - hö - - - ren, das Je - suskind er - hö - ret

Pp. *rit.* *a tempo*

me, to com- fort me!
mich, es trö - stet mich.

rit. *a tempo*
dolcissimo

(PEPITA exit sadly.)
(PEPITA eilt betrübt hinaus.)

cresc.

(DON LUIS remains ashamed, then turns himself
(DON LUIS bleibt betroffen stehen und wendet sich dann fleh-

8.....
rit.
ppp

suppliant to the shrine.)
end zum Jesuskinde.)

rit. *a tempo*
pp

dim. e rit.

(ANTOÑONA enters.)
(ANTOÑONA tritt ein.)

Luis (wildly). *Andantino.* *deciso* **Allegro.**
(heftig).

A - way in to the wilder.ness! I must a - way this ve - ry
Nun fort in's hoh.le, trü.be Sein! Ich muss von hier noch die - se

(Seeing ANTOÑONA and impatiently.)
(Er gewahrt ANTOÑONA, ungeduldig.)

L. night!
Nacht.

What do you want?
Was wollt Ihr noch?

Antoñona (severely).
(scharf).

(coming to him)
(tritt näher zu ihm)

To call you to ac - count!... You've made an e - vil
Ich sag' Euch noch ein Wort: Ihr habt gar schwer ge -

marcato *ff* *ff*

A. plot Against my mi - stress' peace, a - gainst my mi - stress'
fehlt an mei - ner Her - rin Glück, an mei - ner Her - rin

A. peace! She's like to die and rot; She weeps and can not
Glück. Ein schweres Leid sie quält. Ihr habt gar schwer ge -

ff

A. cease; You've made an e - vil plot, an e - vil
fehlt, an mei - ner Her - rin Glück habt Ihr ge -

A. plot! She's like to die and rot; You've made an e - vil
 fehlt. Ihr habt gar schwer ge - fehlt an mei - ner Her - rin

A. plot! She's like to die and rot, to die and
 Glück. Ihr habt gar - schwer ge - fehlt an ih - rem -

A. rot; She weeps and can not cease, she weeps and can not
 Glück. Ein schweres Leid sie quält, ein schweres Leid sie

XX

A. cease; She'll soon be bone and gristle, shell soon be bone and
 quält. Schon ist sie Haut und Knochen, schon ist sie Haut und

Luis.

A.

gris-tle! Your la-dy has a fev-er Of which I can-not
 Knochen. Sie hat ein bö-ses Fie-ber, das ich nicht kann ver-

L.

cure her, Your la-dy has a fev-er Of which I cannot
 trei-ben. Sie hat ein bö-ses Fie-ber, das ich nicht kann ver-

Antoñona (angry).
(ärgerlich).

L.

cure her! With sanc-ti-ty you lure her, In
 trei-ben. Ihr brauchet glat-te Wor-te; nun

p e legato

A.

mi-se-ry you leave her! Like fow-ler with his
 geht Ihr fort vom Or-te. Im Gar-ne ist die

A. 

whis - tle To snare the sil - ly thrush - es, Which
 Beau - te, und froh Ihr zieht in's Wei - te; die

A. 

af - terwards he crush - es, which af - terwards he
 Ar - me mag nun zap - peln, die Ar - me mag nun

YY

A. 

crush - es! A saint should be cou - ra - - geous, Not
 zap - peln. Ein Mann darf nicht ent - flie - - hen, der

A. 

run from plagues con - ta - - gious!
 Pflicht sich nicht ent - zie - - hen.

Luis (angry).
(ärgerlich).

This really is out-ra - geous, this really is out -
Ihr dürft mich nicht ver-leum - den, ihr dürft mich nicht ver -

poco rit. *a tempo*
ra - - - - geous!... 'Tis God himself com -
leum - - - - den, denn Got - tes Wort be -

poco rit. *a tempo*

mands me To cast a way Pe - pi - ta, to cast a way Pe -
fiehlt mir, zu o - pfern ihm Pe - pi - ta, zu o - pfern ihm Pe -

legatissimo e dolcissimo

pi - ta!... A sa - crifice tre - men - dous!... I make it for his
pi - ta. Gar schwer wird mir das O - pfer, doch bring' ich's sei - nem

cresc.

L.

glory!... With for-titude res-pon-sive Pe-pi-ta must do likewise.
 Ruhme. Auch sie muss still ent-sa-gen, Pe-pi-ta muss sich o-pfern.

cresc.

Antoñona. (furious) (wütend)

The de-vil take Your con-so-la-tion!
 Der Teu-fel hol' dies dumme Re-den!

ff pp

A.

How can she make A con-se-cra-tion Of
 Wie kann sie wohl die Lie-be o-pfern al-

ZZ

A.

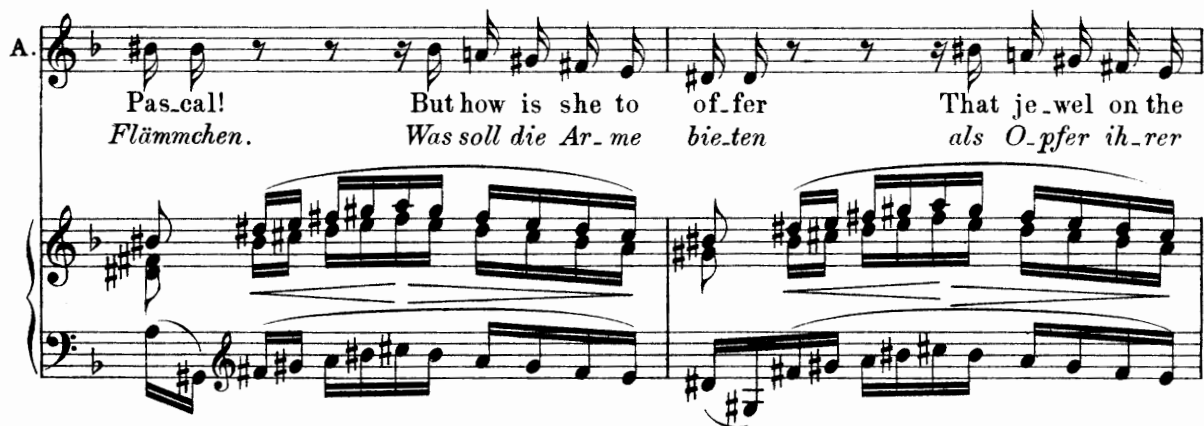
love, with-out a lov-er?...
 lein? Sie braucht ein Schätz-chen!

A. 

To cur - ry - hea - ven - ly favour You sa - cri -
 Ihr sucht im Himmel Euch ein Plätzchen. Ihr seid gar

A. 

fi - ce, sly ras - cal, Your litt - le lambkin
 schlau, mein Lämmchen: Ihr op - fert Eu - er

A. 

Pas - cal! But how is she to of - fer That je - wel on the
 Flämmchen. Was soll die Ar - me bie - ten als O - pfer ih - rer

A. 

al - tar, Your heart, if you will seal it In - side the - ves - try -
 Lie - be, wollt Eu - er Herz ihr hü - ten, als fürch - tet - Ihr - die -

A. *coffer?... Her love is un-re-qui-ted And*
Diebe? Das Herz, das Ihr ver-schmä-het, wie

mf *poco a poco cresc. ma sem-*

A. *yet she is in-vi-ted To sa-cri-fice sham*
soll sie Gott es wei-hen? Wenn sie un-red-lich

pre legg.

A. *trea-sure, To wor-ship God—by cheating!...*
han-delt, wie soll ihr Gott—ver-zeihen?

p giocoso

A. *God never laughs; but laughter fills heaven at such a palter, but*
Gott niemals lacht. Doch la-chen wird der Him-mel ob sol-chem Tru-ge, doch

A. laugh-ter fills heaven at such a pal-ter, at such a pal-ter!
 lachen wird der Him - mel ob sol - chem Tru - ge, ob sol - chem Tru - ge.

cresc.

Luis (coldly). *(kalt)*. 1

I can - not do your plea - sure! What
 Ich kann nicht Hil - fe brin - gen, noch

Antoñona.

L. com - fort can I prof - fer? Why, grant a fi - nal
 Trost der Ar - men spen - den. Ihr könnt sie noch - mals

dim. *p*

A. *rit.*

meet - ing, — And tell her that you
 se - hen, — ihr schil - dern Eu - re

rit.

a tempo **Luis.**

A. love her! 'Tis tempting God and gree - ting The
 Lie - be. Das wä - re schlecht und sünd - haft. Das

a tempo

p dolce

L. spir - it of temp - ta - tion! 'Tis tempting God,
 hie - sse Gott ver - su - chen, das lass ich sein,

pp rit.

cresc. *dim.*

L. 'tis temp - ting God! *poco accel.*
 das lass ich sein.

rit. molto *dim.* *dim.* *rit.* *pp* *p*

Antoñona. (soothingly) **a tempo**
 (besänftigend)

Take heart! Em -
 Fasst Muth! Er -

rit. molto **a tempo**

dim. e rit. *rit. molto e dim.* *legatissimo e dolce*

A.

ploy that unc - tion That seems your na-tu-ral function! Ins - til some resig-
 kennt das Le - ben! Dem Prie-ster ist es ge - ge - ben, in's Herz denTrost zu

poco cresc.

A.

na - tion, Some balm for dis-ap - point-ment! Her
 gie - ssen. Lasst Euch es nicht ver - drie - ssen! Ihr

cresc.

2

A.

van - i - ty is wound-ed; Why grudge your
 ar-mesHerz, es lei - det. Ihr dürft nicht

Andantino.

pp

A.

power to heal it With in-ex-pen - sive oint - ment?...
 weigern, zu hei - len, da Ihr nicht wollt ver - wei - len.

dolce

A.

rall.

Just say good-bye a - gain,
Grüsst freundlich, eh! Ihr schei - - det.

pp

A.

Luis. *rit.*

just say good-bye a - gain!
Gewährt den Scheide - gruss.

So be it!...
Es sei!

rit.

dolcissimo *ppp*

L.

rit. molto (aside) (bei Seite)

But what pain!
Wel - che Pein!

rit. molto

poco sf e accel. *rit. e dim. molto*

ppp *ppp*

Antoñona (going; aside).
(*abgehend, für sich*) **Allegretto.**

Luis (calling her back).
(*ruft sie zurück*).

O; To-na! you're a prophet!
O To-na, du bist wei-se!

An-to-ño-na!...
An-to-ño-na!...

(She comes.)
(*Sie kommt zurück.*)

L. Who's this Count Ge-na-za-har, Al-ways ur-ging here his
Wer ist je-ner jun-ge Graf, der scher-wen-zelt stets vor

3

Antoñona.

L. suit? Oh! the brute! One who borrows and for-
ihr? Ach, ein Geck, der sich Geld borgt und ver-

A. gets, One who borrows and for-gets! Mo-ney sticks to
gisst, Geld erborgt er und ver-gisst. Schul-den hat der

A.

him like tar! If Pe-pi - ta would consent He would
 Graf wie Heu. Wenn Pe-pi - ta er bethört, macht er

A.

li - qui - date - his debts, - All her late la - men - ted lent.
 sich von Schul - den frei mit dem Geld, das ihr ge - hört.

A.

rit. **Andantino.**
 (going, aside) (abgehend, für sich).
 I do be - lieve he's
 Er ist ei - - fer -

A.

jealous! O, 'To - na! you're a prophet!
 süchtig! O To - na, du bist wei - se!

sempre dolce

(exit)
(ab)

(LUIS comes down thinking; enter COUNT and 2 OFFICERS laughing.)
 (LUIS will nachdenklich abgehen. Der GRAF, von zwei OFFICIEREN gefolgt, tritt lachend ein.)

Count.
Graf.

C. *sly!*
schlau!

4 Allegretto.

C. *grazioso*

First her spe - ci - a - li - ty Was sanc - ti - ty and cha - ri - ty;
 Erst war ihr Steckpferd das Wohl - thun und die Frömmigkeit.

C. *p*

Now it's hos - pi - ta - li - ty, now it's hos - pi - ta - li - ty!
 Nun ist's Gast - freund - lich - keit, jetzt ist's Gast - freund - lich - keit.

1st Officer.

1. Officier.

Wheth - er she be gay or zea - lous, Both are e - qual - ly a
 Sei sie traurig o - der hei - ter, stets er - klet - tert sie die

Luis. (aside) (bei Seite)

Count. Graf. (laughing) (lachend) A slanderous Verdammte

Very sly! Sie ist schlau!

1st O. bid Lei - ter For praise and po - pu - la - ri - ty! der lie - ben Po - pu - la - ri - tät.

L. lie! Lü - ge.

C. She wants us to for - get, She wasn't worth a rap Un - Wir ha - ben nicht ver - ges - sen, dass sie nichts be - ses - sen, be -

C. til she set Her cap At a money - lending chap! She caught him in her vor in's Netz sie zog je - nen Al - ten, der be - trog. Sein Gold ge - hört ihr

poco più f

5

C. toils, And now enjoys the spoils, and now enjoys the
 heu-te. Sie freut sich ih- rer Beu-te, sie freut sich ih- rer

Luis. (aside) (bei Seite)
 An- other lie!
 Das lügt er frech.

C. spoils!
 Beu-te. She soon contriv'd to send the
 Es glückt ihr, ihn zur Höl-le

1st Officer (laughing).
 1. Officier (lachend).
 Ve-ry sly!
 Sie ist schlau!

2nd Officer (laughing).
 2. Officier (lachend).
 Ve-ry sly!
 Sie ist schlau!

giocoso

C. rogue to— Lim - bo!
 bald zu— sen - den.

1st Officer.
 1. Officier.
 The pro-per cradle for an an - cient bim - bo!
 Nun spen-det sie sein Geld mit vol - len Hän - den.

Don't blame her for the best, for the best she ev-er did!
Das fürwahr, ist ein Werk, das al-lein mein Lob ver-dient.

Luis. **Allegro.** (loudly) *(laut)*

Count.
Graf.

(laughing)
(lachend)

It's all a slanderous lie!
Welch un-verschäm-te Lüge. *(turning)*
(sich umwendend)

Ve-ry sly!
Sie ist schlau!

The a-co-lyte, by Jove!
Das Se-minar, bei Gott!

1st Officer (laughing).
1. Officier *(lachend)*.

Ve-ry sly!
Sie ist schlau!

2nd Officer (laughing).
2. Officier *(lachend)*.

Ve-ry sly!
Sie ist schlau!

Allegro.

ff *ff* *S...* *A*

Allegro molto.

Luis. (coming up)
(vortretend)

When but sixteen, Pe-pi-ta,
Sech-zehn Jahre sie zählte,

In deference to her
als gehorsam ih-rer

p *cresc.*

L. *mo-ther, Espous'd old Gu-mer - sindo; Three years, in perfect*
Mut-ter sie ward des Al - ten Gattin. Sie leb - te drei

L. *concord She liv'd with him and nursed him With du - ti - ful af -*
Jahre mit ihm in vol - ler Ein-tracht und pfleg-te ihn ge -

L. *fec - tion, with du - ti - ful af - fec - tion; And now she*
treu - lich, sie pfleg - te ihn ge - treu - lich. Und nun ver -

6

cresc.

L. *spends her for - tune A - mong the poor and needy, a - mong the*
theilt sie Ga - ben an al - le Ar - men im Ort, an al - le

cresc.

L. poor and needy.
Ar - men im Ort.

Meno mosso.
(in four)

L. The ve - ry chil - dren bless her As down the
Sie seg - nen selbst die Kin - der, wenn durch das

a tempo accelerando
(furious)
(wütend)

L. street she pas - ses! You, Count Ge - na - za -
Dorf sie schreitet. Ihr, Graf Ge - na - za -
Count. Graf.
Ve - ry sly! Sie ist schlau!
(a tempo di Cappella)

L. har, Are deeply in her debt, and pay no in - terest But durch
har, seid tief in ih - rer Schuld und zahlt die Zinsen heim durch

(LUIS cuts him across the face with his cane. OFFICERS part them.)
 (LUIS holt aus und schlägt ihn mit dem Stock in's Gesicht.)

L. *in_sults!*
Schmähung. (menacing)
Count. (drohend)
Graf.

Ha!... Imper-tinent Young churchyard imp!
 Ha! Welch fre-cher Se-mi-na-rist!

ff *ff*

1st Officer. (to COUNT)
1. Officier. (zum GRAFEN)

You can't fight here, like porters.
 Ihr dürft nicht raufen wie Pö-bel.

2nd Officer. (to LUIS)
2. Officier. (zu LUIS)

You'll have to fight a
 Ihr müsst Euch schlagen,

f *p*

7 Allegretto.
 Luis.

(calmly)
 (ruhig)

Count. (choking)
Graf. (aufgeregt)

I'm
 Zu

This minute! By the river! With rapiers!
 Zur Stelle! An dem Bache. Auf Degen!

duel!
 Herr!

Allegretto.

p

(Exit COUNT with 1st OFFICER, 2nd OFFICER follows, but turns back.)
 (Der GRAF geht ab mit dem 1. Officier. Der 2. Officier folgt ihnen, kommt aber gleich zurück)

L. ready!
 Diensten.

The first system shows a vocal line starting with a rest, followed by the lyrics 'ready! Diensten.' The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes.

L. (aside)
 (bei Seite)

It on - ly lack'd this flo - wer To
 Nur die - se Blu - me fehl - te, um

p sempre leggiero

The second system features a vocal line with the lyrics 'It on - ly lack'd this flo - wer To' and '(aside) (bei Seite)'. The piano accompaniment continues with a 'p sempre leggiero' marking.

L. complement the nose - gay! First ri - ding,
 reich zu schmücken den Strauss. Erst rei - ten,

p sempre leggiero

The third system shows a vocal line with the lyrics 'complement the nose - gay! First ri - ding,' and 'reich zu schmücken den Strauss. Erst rei - ten,'. The piano accompaniment includes a 'p sempre leggiero' marking.

L. fen - cing, dal - liance, And now, per -
 fech - ten, tan - zen, und nun zum

The fourth system features a vocal line with the lyrics 'fen - cing, dal - liance, And now, per -' and 'fech - ten, tan - zen, und nun zum'. The piano accompaniment continues with eighth-note patterns.

Andante.

L. *chance, Schluss* *per - chance, viel - leicht* *a murder! ein Todtschlag.*

rit. *pp*

Andantino.

2nd Officer (to Luis).
2. Officier (zu Luis).

Allegretto.

I've come to beg your pardon And ask to be your second.
Ich bit - te um die Eh - re, zu dienen Euch als Sekundant.

p *mf*

Luis.

(bows)
(verbeugt sich)

Ac - cept my proud ac - cept - ance!
Ich dan - ke für die Eh - re!

(going)
(abgehend)

A plu - cky lit - tle
Ein ke - cker klei - ner

Allegretto.

(Exit)
(ab)

Luis.

beg - gar!
Jun - ge!

First ri - ding, fen - cing,
Erst rei - ten, fech - ten,

p *poco cresc.*

L. *dal- liance, And now, perchance, a murder, and*
tan - zen, und nun vielleicht ein Todtschlag, und

cresc. cresc.

L. *now, perchance, a murder!*
nun vielleicht ein Todtschlag.

(exit)
(ab)

Courtain.
Der Vorhang fällt.

ff

ff

ff

ff fff fff

ACT II.

Tableau I. | Erstes Bild.

Allegretto.

First system of the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The first measure is a whole rest in the treble and a quarter note G2 in the bass. The second measure has a forte (*f*) dynamic marking in the treble and a quarter note G2 in the bass. The third measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass. The fourth measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass. The fifth measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass. The sixth measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass.

Second system of the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The first measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass. The second measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass. The third measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass. The fourth measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass. The fifth measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass. The sixth measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass.

A
dolce

Third system of the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The first measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass. The second measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass. The third measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass. The fourth measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass. The fifth measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass. The sixth measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass.

B
Viol. I.

Fourth system of the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The first measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass. The second measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass. The third measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass. The fourth measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass. The fifth measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass. The sixth measure has a piano (*p*) dynamic marking in the treble and a quarter note G2 in the bass.

First system of musical notation, consisting of three staves. The top staff contains a melodic line with slurs and accents. The middle and bottom staves contain accompaniment with chords and moving lines.

Second system of musical notation, consisting of three staves. The middle staff features the instruction *dim. sempre* above the notes. The accompaniment continues with complex chordal textures.

Third system of musical notation, consisting of three staves. The system concludes with a double bar line and a 3/4 time signature change.

Fourth system of musical notation, starting with a section marker **C** and the tempo marking **Allegro.** The system includes dynamic markings *pp* and *pp legatissimo*. It features a melodic line with eighth notes and a bass line with a steady eighth-note accompaniment.

dolce e marcato

The first system of music consists of two staves. The treble staff begins with a half note chord (F4, A4, C5) marked with a fermata. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff plays a steady eighth-note accompaniment: F3, A3, C4, G3, F3, A3, C4, G3.

The second system continues the piece. The treble staff features a melodic line with slurs and a fermata over a half note chord (F4, A4, C5). The bass staff maintains the eighth-note accompaniment. A dynamic marking of *pp dolce* is placed in the middle of the system.

The third system shows a change in the treble staff's texture, with chords and moving lines. A dynamic marking of *pp* is present. The bass staff continues with the eighth-note accompaniment.

The fourth system begins with a section marked 'D'. The treble staff has a melodic flourish starting with a sixteenth-note triplet. The bass staff features a more active accompaniment with slurs and accents. Dynamic markings of *ff* are used in both staves.

The fifth system continues the piece with complex textures in both staves. The treble staff has chords and moving lines, while the bass staff has a rhythmic accompaniment with slurs and accents.

pp *dolcissimo*

First system of a piano score. It consists of two staves. The upper staff features a complex texture with many beamed sixteenth notes and chords, while the lower staff has a more rhythmic accompaniment. The dynamic marking *pp dolcissimo* is placed in the middle of the system.

Second system of the piano score, continuing the musical themes from the first system. It maintains the same two-staff structure with intricate melodic lines and accompaniment.

E *più appassionato*

Third system of the piano score. It begins with a large, bold letter 'E' and the instruction *più appassionato*. The music becomes more rhythmic and driving, with a focus on eighth and sixteenth notes in both staves.

sf marcato

Fourth system of the piano score. It features a dynamic marking of *sf marcato*. The music is characterized by strong accents and a more pronounced, march-like quality.

dim.

Fifth system of the piano score. It includes a triplet of eighth notes in the upper staff and dynamic markings of *sf* and *dim.* (diminuendo) across the system.

The musical score is written for piano and consists of five systems of staves. The key signature is B-flat major (two flats). The first system includes a dynamic marking of *dim.* (diminuendo) and a performance instruction of *tranquillo* (trancelo). The second system includes a dynamic marking of *p* (piano) and a performance instruction of *dolce* (dolce). The third system includes a dynamic marking of *pp* (pianissimo) and a performance instruction of *dolce* (dolce). The score features various musical notations, including slurs, accents, and dynamic markings. A fermata is present over a note in the second system. The piece concludes with a final chord in the fifth system.

G

cresc. **ff**

ff

H

dim. **pp** *dolce e cantando*

pp

sf *dim. sempre*

pp *dim. perdendosi*

e rall. *rall. e dim.*

Vivo. *cresc.* *fff*

Curtain: (ANTOÑONA, in festal costume, is discovered preparing for the fête.)

Vorhang auf: (ANTOÑONA, festlich gekleidet, bereitet alles zum Feste vor.)

(regarding her arrangements with satisfaction.)
(sie überblickt die Vorbereitungen mit Befriedigung.)

I Antoñona.

Allegro. *p* *leggiero* *cresc.* *mf* *p* All is Ich bin

(Changing her tone.)
(Den Ton ändernd.)

A. *rea - dy! fer - tig...* *All is sist be - reit!* *All is Doch wie*

marcato

A. *wear - i - ness! trüb' ist's hier!* *Want - ing Schmerz - lich* *the ver - misst man* *Stir - ring of Freu - de und*

A. *cheer - i - ness! Hei - ter - keit.* *Love, with his Wahn - sinn der*

p

J
(Arranges seats.)
(Sie rückt die Stühle in Ordnung.)

A. *mad - ness, Turns all to sad - - ness!* *Lie - be stürzt uns in Trau - er.*

pp e dolce

A. Ah! what a pair of Bab-ies to take care of!
 Ach, welch' ein Paar von Kin-dern ist mir zur Last!

(Laughs; then suddenly angry)
 (Lacht erst und wird dann ärgerlich.)

A. But, if that
 Doch wenn der

leggiero

A. ves-tal Vir-gin im-pos-tor, Sanc-ti-fied cos-ter,
 keu-sche, herz-lo-se Jun-ge, schlau sich ent-zie-hend

p

A. Plays her the tru-ant, Keeps her from fes-tal,
 mit glat-ter Zun-ge, stö-ret die Freu-den

A. keeps her from fes - tal Bright - - ness and glad - ness, -
 un - se - res Fe - stes, stört un - sre Freu - den.

K (With menacing gesture)
 (mit drohender Geberde)

A. Let him be - ware of Vengeance pur - suant!
 Büst er die That mit Schmerz und mit Leiden!

L Andante.
 (PEPITA enters and sits down sadly.)
 (PEPITA tritt ein und setzt sich traurig nieder.)

A. See, my poor Ar - me

quasi parlato

A.

mis - tress! Look - ing so sad - ly E - ven in
 Her - rin! Trau - rig und bleich, — trotz dem rei -

ten.

(Begins to cry.)
 (Sie beginnt zu weinen.)

A.

this dress!
 chen Schmuck.

acceler. e cresc.

rit. rit. e dim. rit. molto

pp

Adagio.

Pepita (calling her). (ANTOÑONA comes, wiping her eyes.)

(ruft ANTOÑONA, welche, die Augen trocknend, sich nähert.)

Andantino.

"To - na!
 To - na!

How glad - ly
 Wie fröh - lich

Last year we kept this Fête day!
 verging uns stets der Fest - tag!

cantando

M

Pp. *To next year Would we had slept this Dark and perplex'd year!*
Welch' Jahr! Hät-ten wir nur ver-schla-fen dies Jahr!

Antoñona

(crying).
(weinend).

Take it less grave-ly!
Lass' Dich nicht beu-gen!

Pepita (seeing her in tears).
(sieht sie weinen).

A. *Better heart keep-ing!*
Halte Dich tap-fer!

Tears would re-lieve me!
Lass' mich nur wei-nen!

(She kisses ANTOÑONA.)
(Sie küsst ANTOÑONA.)

Pp. *Tears would re-lieve me!*
Thrä-nen, sie trö-sten.

Pp. *Wo - men bear brave - ly*
Al - les er - tra - gen

cresc. *cresc.* *sf*

Pp. *What they bear weep - ing!...*
Frau - en, die wei - nen.... *Leave me,*
Lass' mich,

sf *dim. sempre*

N

Pp. *ah! leave me!*
ach, lass' mich!

pp

(ANTOÑONA goes into house)
(ANTOÑONA geht in's Haus.)

Pp. *rit.*

ppp *perdendosi*

Andante.

Musical score for the first system of 'Andante.' It features a piano accompaniment with a treble and bass clef. The music is in a key with two flats and a common time signature. Dynamics include *sf ma p*, *sf*, *sf*, *pp*, and *pp e rit.* There are accents and slurs throughout the piece.

Musical score for the second system of 'Andante.' It continues the piano accompaniment. Dynamics include *sf* and *sf*. There are accents and slurs throughout the piece.

Pepita.

Musical score for the 'Pepita.' section. It features a vocal line with lyrics: "Heigh für ho! wahr!". The piano accompaniment includes dynamics *p e marcato* and *dim. e rit.* There are accents and slurs throughout the piece.

Romance.

Allegretto non troppo.

0

Musical score for the first system of 'Romance.' It features a vocal line with lyrics: "Who preaches Love, who preaches Love is wrong, Wer Lie-be lehrt, wer Lie-be lehrt, der irrt,". The piano accompaniment includes dynamics *p* and *p*. There are accents and slurs throughout the piece.

Musical score for the second system of 'Romance.' It features a vocal line with lyrics: "Heigh für ho! wahr! No Nie". The piano accompaniment includes dynamics *sf cresc.*, *sf dim.*, and *sf*. There are accents and slurs throughout the piece.

Pp. flower must ev-er see, no flower must ev-er see, ——— Nor
 sollst Du Blumen er-schau'n, nie sollst Du Blumen er - schau'n. ——— Und

Pp. hear ——— the ——— song ——— bird's song De - ride ———
 wenn ——— der ——— Vo - - gel ——— girrt, ent - flich'

Pp. ——— his homily! Heigh ———
 der Lockung rasch. Für ———

Pp. ho! ——— Nor hear the song-bird's
 wahr! ——— Und wenn der Vo - gel

Pp. **P**

song girrt, De-ride, de-ride his hom-i-ly,
ent-flich', entflich' der Lockung rasch.

rall. molto **a tempo**

Who teaches Love was made Ac-
Wer Lie-be lehrt, der fehlt! Wenn

a tempo

p sempre e rall. molto *pp dolcissimo*

Pp.

curs'd, must nev-er be Where all the summer glade
gleich die gan-ze Welt froh sich im Lenz vermählt,

Pp.

De-rides, de-rides his hom-i-ly! Love has a sacred
ent-flich', entflich' der Lockung rasch. O Lie-be, heh-re

sf *dim.* *sf*

Pp. *rit.*

name With - out more touch of blame — Than glow-worm's lamp or
 Macht! Du bist so hell und rein — wie ei - nes Glühwurms

Pp. *rit.* *rit.*

trill — Of April blackbird's bill, of A - pril
 Schein — in dunkler Som - mer - nacht, in dunk - ler

Adagio.

Pp. blackbird's bill! —
 Som - mer - nacht.

pp *rit.*

Chorus.
Allegretto.

p dolce

dolce

Q

(Enter VISITORS, PEASANTS, CHILDREN, with the VICAR, PEDRO and ANTOÑONA.)
 (GÄSTE, LANDLEUTE, KINDER treten ein mit dem PFARRER, DON PEDRO und ANTOÑONA.)

CHORUS.

Soprano I. *Pe - pi - ta!*

Soprano II. *Pe - pi - ta!*

Tenore. *Pe - pi - ta!*

Basso. *Pe - pi - ta!*

Sweet la - dy!
Ver - ehr - te!

dolce

Pe - pi - ta! We've

Pe - pi - ta! Wir

Pe - pi - ta! We've

Pe - pi - ta! Wir

Pe - pi - ta! We've

Pe - pi - ta! Wir

R

brought her a pres-ent! Dear an-gel! The
brin-gen Ge-schen-ke! Ver-ehr-te! Du

brought her a pres-ent! Dear an-gel! The
brin-gen Ge-schen-ke! Ver-ehr-te! Du

brought her a pres-ent! The kind-est! The
brin-gen Ge-schen-ke! Ge-lieb-te! Du

The kind-est! The
Ge-lieb-te! Du

p

sf

friend of the peas-ant! Pe-pi-ta!
Freun-din der Ar-men! Pe-pi-ta!

friend of the peas-ant! Pe-pi-ta!
Freun-din der Ar-men! Pe-pi-ta!

friend of the peas-ant! Pe-pi-ta!
Freun-din der Ar-men! Pe-pi-ta!

friend of the peas-ant!
Freun-din der Ar-men!

ff

Pepita (ANTOÑONA aside).
(zu ANTOÑONA, bei Seite).

Antoñona (angry).
(ärgerlich).

Don Luis comes not!
Er kommt nicht!

No! but he'd bet - ter!
Nein! Das ist bes - ser.

dolce

Pepita (aside).
(bei Seite).

Vicar (coming up).
Pfarrer (vortretend).

My heart is break - ing!
Mein Herz ist trau - rig.

cresc. *cresc.* *cresc.*

S

How much you're mak - ing All of us deb - tor
Wie sehr ge - büht Euch Dank von uns al - len!

sf *p*

Gratitude sums not!
Dankbarkeit ge - nügt nicht.

Allegretto.

(The CHILDREN enter.)

(Die KINDER treten ein.)

CHORUS.

Sopr. I. *p dolce*
See where your choiring Cher - ubs come pressing! Ah!
Sopr. II e III. *p dolce*
Sieh' wie die Kleinen fröh - lich er - schei - nen, ah!

Tenore. *p dolce*
Ah! Cher - ubs come pressing! Whom your un - tir - ing
fröh - lich er - scheinen, die Du mit Gü - te

Basso. *p dolce*
See where your choir - ing Cher - ubs come press - ing! Whom your un -
Sieh' wie die Klei - nen fröh - lich er - schei - nen, die Du mit

Ah!

Ah!

Allegretto.

p dolce

T Con allegrezza.

Sopr. II. Ah! Ah! Ah! Taught by ad - dress - ing
ah! ah! ah! Lehrst in der Ju - gend

Sopr. III. Patience ca - ress - ing, patience ca - ress - ing Taught by ad -
tief im Ge - mü - the, tief im Ge - mü - the lehrst in der

Patience ca - ress - ing Taught by ad - dress - ing
tief im Ge - mü - the lehrst in der Ju - gend

tir - ing Patience ca - ress - ing, Ah! Ah!
Gü - te tief im Ge - mü - the, ah! ah!

Ah!

Ah!

Con allegrezza.

cresc.

God to win bless - ing, God to win bless -
 Gott und die Tu - gend, Gott und die Tu -

dress - ing God to win bless - ing, bless -
 Ju - gend Gott und die Tu - gend, Tu -

God to win bless - ing, bless - ing, bless -
 Gott und die Tu - gend, Tu - gend, Tu -

Ah! Ah! God to win, God to
 ah! ah! Gott, ja Gott, Gott, ja

Ah! Ah!

ing, God to win bless - ing, bless - ing,
 Sopr. II, III. gend, Gott und die Tu - gend, Tu - gend,

ing, God, God to win bless - ing, bless - ing,
 gend, Gott, Gott und die Tu - gend, Tu - gend,

win, Ah! God to win bless - ing,
 Gott, ah! Gott und die Tu - gend,

Ah! Ah!

U

God to win — bless — ing, God to win
 Gott und die — Tu — gend, Gott und die

bless — ing, bless — ing, God,
 Tu — gend, Tu — gend, Gott,

God to win, God to win,
 Gott, ja Gott, Gott, ja Gott.

Ah! Ah! Ah!

bless — ing, bless — ing, God to win bless — ing,
 Tu — gend, Tu — gend, Gott und die Tu — gend,

God to win bless — ing, bless — ing, blessing, blessing,
 Gott und die Tu — gend, Tu — gend, Tu-gend, Tu-gend,

Ah! God to win bless — ing, God to win bless — ing,
 Ah! Gott und die Tu — gend, Gott und die Tu — gend,

Ah! Ah! Ah!

dolce

God, God to win
Gott, Gott und die

V

God to win blessing, God, blessing,
Gott und die Tu gend, Gott, Tu

Ah! God, God!
Ah! Gott, Gott!

cresc. *f*

X
pp subito

- ing, blessing
- gend, Tu -
God, blessing
Gott, Tu -
to win blessing
und die Tu -
Ah! Ah!
Ah! Ah!

pp subito *pp subito* *pp subito* *pp subito*

p subito *dim.*

rit.

ing, bless - ing, bless - ing, God to win
 gend, Tu - gend, Tu - gend, Gott und die

ing, bless - ing, ah! God, ah!
 gend, Tu - gend, ja Gott, ja

ing, bless - ing, bless - ing, God to win
 gend, Tu - gend, Tu - gend, Gott und die

God! Ah! God! Ah! God!
 Gott! Ah! Gott! Ah! Gott!

dolce

dim. e rit.

dolcissimo e

Meno mosso.

bless - ing, God to win bless - ing, God!
 Tu - gend, Gott und die Tu - gend, Gott!

God, ah! God, ah! God, ah! God!
 Gott, ja Gott, ja Gott, ja Gott!

bless - ing, God to win bless - ing, God!
 Tu - gend, Gott und die Tu - gend, Gott!

Meno mosso.

perdendosi

dolciss.

Pepita. (friendly)
(freundlich)

Yes, by their in.nocence Free from all
Ja, Eu - re Unschuld, frei von der

rit. molto

rit. molto.

dim.

sin of sense, They are the win.ners Of pi - ty for
Sünden Last, heischt für die Sün - der Ver - zei - hung und

sin.ners, of pi - ty for sinners!
Mit.leid, Ver - zei.hung und Mit.leid!

Y

dim.

pp

Z

marcato

Allegretto.

Pedro (coming up).
(vortretend).

animato

Queen of the revels! Fairest of la - dies! Send these blue
Fürstin des Festes, schönste der Frauen, lasst Eu - er

f *p* *dolce* *mf* *animato*

Vicar (aside).
Pfarrer (für sich).

P.

de - vils Back to their Ha - des! Why this pro - fa - ni - ty?
Antlitz hei - ter uns schauen. Wo - zu das Kompliment?

cresc. *dolce*

Vivo.
Pedro.

(She rises.)
(Sie erhebt sich.)

1

May I es - cort you?
Darf ich Euch füh - ren?

f scherzando

Allegretto.

P. Fa - cing hu - man.i - ty Tends to al - le - vi - ate
Fröh - li - che Menschen seh'n, lin - dert al - le Schmerzen,

(She takes his arm.)

(Sie nimmt seinen Arm.)

P. Pain, and abbreviate Grief! I'll sup -
füllt mit neuer Hoffnung uns! Ich —

(He conducts her towards the seat from which she is to watch the dance.)

(Er führt sie zum Sitz, von welchem aus sie dem Tanze zuschauen soll.)

2 Antònona.

(With bitter contempt.)

(Mit Verachtung.)

(Aside to ANTONONA.)
(bei Seite, zu ANTONONA.)Gone for a par - son!
Wohl in der Kir - che!

P. port you! Where is that garçon?
stütz' Euch. Wo ist der Junge?

Children's Hymn tho the Infant Jesus.

Lobgesang der Kinder auf das Jesuskind.

(PEDRO shrugs bis shoulders and takes PEPITA to her seat.)

(PEDRO zuckt die Achseln und führt PEPITA zu ihrem Sitz.)

Sopr. I. Allegretto

Born in-to com-mon hu-
Nie - drig ge - bo - ren als

Sopr. II.

CHORUS of Children.

Bocca chiusa.

Alto I.

Bocca chiusa.

Alto II.

Bocca chiusa.

Allegretto.

pp

mi - li - ty,
Menschen-sohn,

Sub-ject to hu-man de - bi - ty,
menschli-chen Schwächen noch un-ter - than,

In.fant im - ma - culate! In.fant im - ma - culate! In.fant im -
 hei - li - ges Got - tes.kind, hei - li - ges Got - teskind, hei - li - ges

The first system consists of five staves. The top staff is a vocal line in G-flat major (two flats) with lyrics. The second, third, and fourth staves are piano accompaniment for the vocal line, featuring various melodic and harmonic lines. The fifth staff is a grand staff (treble and bass clefs) which is mostly empty, indicating a piano accompaniment that is not fully written out in this system.

ma - culate, im - ma - cu - late! Need.y, in spite of thy ho - li - ness, —
 Got - teskind, Du Got - tes - kind! Die .net die Wie - ge Dir noch als Thron, —

The second system continues the musical piece with five staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are piano accompaniment. The fifth staff is a grand staff (treble and bass clefs) which is mostly empty, indicating a piano accompaniment that is not fully written out in this system.

a tempo

Lo! how thy Mo-ther be-
O, wie die Mut-ter Dich

Bocca chiusa.

Bocca chiusa.

Bocca chiusa.

a tempo

pp

The first system of the score features a vocal line and three piano accompaniment staves. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is marked 'a tempo' and the dynamics are 'pp' (pianissimo). The instruction 'Bocca chiusa' is written below the piano staves.

friended thee, — Pa-tient.ly so-laced and tended thee —
sorgsam pflegt, — wie sie Dich lie-bend beschirmt und nährt, —

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics in English and German. The piano accompaniment continues with chords and a bass line. The tempo remains 'a tempo'.

In thy sim - pli - ci - ty, in thy sim - pli - ci - ty, in thy sim -
 in Dei - ner Kin - derzeit, in Dei - ner Kin - derzeit, in Dei - ner

The first system consists of a vocal line and three piano accompaniment staves. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are written below the notes. The piano accompaniment includes a right-hand staff and a grand staff (treble and bass clefs).

pli - ci - ty — tend - ed thee! Pi - ty us children a - doring thee, —
 Kinderzeit Dich schirmt und nährt! Un - se - re Schaar, die sich froh hier regt, —

The second system continues the musical score. It features the same vocal line and piano accompaniment as the first system. The lyrics are written below the notes. The piano accompaniment includes a right-hand staff and a grand staff (treble and bass clefs).

Succour us children im_plo_ring thee! _____
 in_nig Dich, gött_li_ches Kind, verehrt. _____

The first system contains four vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, tenor, and bass clef. The piano accompaniment is in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The music features a melodic line in the soprano voice and a more rhythmic accompaniment in the piano.

rit. Cra_ving for fe - li - ci - ty! *a tempo* *rit.*
 Schütze Du in E_wig - keit!

rit. Cra_ving for fe - li - ci - ty! *a tempo* *rit.*
 Schütze Du in E_wig - keit!

rit. Cra_ving for fe - li - ci - ty! *a tempo* *rit.*
 Schütze Du in E_wig - keit!

rit. Cra_ving for fe - li - ci - ty! *a tempo* *rit.*
 Schütze Du in E_wig - keit!

The second system contains four vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, tenor, and bass clef. The piano accompaniment is in a grand staff. The key signature has two flats. The music features a melodic line in the soprano voice and a more rhythmic accompaniment in the piano. The tempo markings are *rit.*, *a tempo*, and *rit.*. The piano accompaniment includes a *pp* (pianissimo) marking.

4

mf *p*

rit. *rit. molto*

dim. *pp*

Ballet.
Allegro moderato.

dolce

v

5

cresc.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 3/4. The word "dolce" is written in the left margin. The music features a melodic line in the treble clef with slurs and accents, and a bass line with chords and moving lines. There are dynamic markings like mf and f throughout the system.

Second system of musical notation, continuing the piece. It maintains the same grand staff, key signature, and time signature. The melodic line in the treble clef continues with slurs and accents. The bass line provides harmonic support with chords and moving lines. Dynamic markings like mf and f are present.

Third system of musical notation. The grand staff continues. The word "cresc." is written in the left margin. The music shows a clear upward dynamic curve. The melodic line in the treble clef has slurs and accents. The bass line continues with chords and moving lines. Dynamic markings like mf and f are present.

Fourth system of musical notation. A large number "6" is written in the left margin. The word "mf" is written in the left margin. The music features a melodic line in the treble clef with slurs and accents, and a bass line with chords and moving lines. There are dynamic markings like mf and f throughout the system.

Fifth system of musical notation. The grand staff continues. The music features a melodic line in the treble clef with slurs and accents, and a bass line with chords and moving lines. There are dynamic markings like mf and f throughout the system.

7

mf *sf* *f* *sf*

f *sf*

dim. *dim.* *dim.* *legatissimo e rit.*

8

pp *a tempo*

dolcissimo *a tempo*

9 *cantando*

pp

This system contains measures 9 through 12. It features a grand staff with treble and bass clefs. Measure 9 is marked with a fermata and a hairpin crescendo. Measure 10 is marked *pp* and includes a hairpin crescendo and a hairpin decrescendo. Measure 11 is marked *pp* and includes a hairpin decrescendo. Measure 12 is marked *cantando* and includes a hairpin decrescendo. The music consists of flowing sixteenth-note passages in both hands.

This system contains measures 13 through 16. It continues the grand staff notation. Measure 13 has a hairpin decrescendo. Measure 14 has a hairpin decrescendo. Measure 15 has a hairpin decrescendo. Measure 16 has a hairpin decrescendo. The music continues with intricate sixteenth-note patterns.

10 *mf*

This system contains measures 17 through 20. Measure 17 has a hairpin decrescendo. Measure 18 is marked *pp* and includes a hairpin decrescendo. Measure 19 is marked *pp* and includes a hairpin decrescendo. Measure 20 is marked *mf* and includes a hairpin decrescendo. The music continues with flowing sixteenth-note passages.

This system contains measures 21 through 24. It features a grand staff with treble and bass clefs. Measure 21 has a hairpin decrescendo. Measure 22 has a hairpin decrescendo. Measure 23 has a hairpin decrescendo. Measure 24 has a hairpin decrescendo. The music continues with intricate sixteenth-note patterns.

This system contains measures 25 through 28. It features a grand staff with treble and bass clefs. Measure 25 is marked *pp* and includes a hairpin decrescendo. Measure 26 has a hairpin decrescendo. Measure 27 has a hairpin decrescendo. Measure 28 has a hairpin decrescendo. The music continues with intricate sixteenth-note patterns.

Musical score system 1, measures 1-4. The piece is in a key with four flats (B-flat major or D-flat minor) and 3/4 time. The right hand features chords with accents and dynamic markings of *sf*. The left hand plays a rhythmic accompaniment.

11

Musical score system 2, measures 5-8. The right hand has a melodic line with a *cresc.* marking. The left hand has a rhythmic accompaniment with *pp* dynamic and *v* (accents) markings.

Musical score system 3, measures 9-12. The right hand has chords with accents and a *cresc.* marking. The left hand has a rhythmic accompaniment with a *p.* dynamic marking.

12

espressivo

Musical score system 4, measures 13-16. The right hand has chords with accents and a *p subito* marking. The left hand has a rhythmic accompaniment.

Musical score system 5, measures 17-20. The right hand has chords with accents and *dim.* markings. The left hand has a rhythmic accompaniment with *dim.* markings.

rit. *espressivo*

14 Pepita.

Dance, dance, — lit - - tle
Tanzt, tanzt, — lie - be

15

Pp. dar - lings, Ah! dance with grace!
Kin - der, o tanzt gar froh!

poco a poco accelerando.

Pp.

Once on a
Es gab'ne
cresc. e poco a

dim.

16

Pp.

time had my heart kept pace! Dan - cing to
Zeit, wo mein Herz be - glückt hüpf - te im

poco accelerando

Pp.

Love, without count - ing the - cost!
Tanz, von Lie - bes - lust ent - zückt!

Pp.

Dan - cing, till... love... was
Tan - zend... das Glück... ent

(She faints; everybody gathers round. Sunset commences.)

(Sie wird ohnmächtig. Alles sammelt sich um sie Die Sonne beginnt unterzugehen.)

Allegro.

Pp.

lost!
schwand!
Pedro.

What is the mat - ter?
Was ist ge - sche - hen?

Vicar (calling her).
Pfarrer (ruft sie an).

Allegro.

My daugh - - - ter! My
Meine Toch - - - ter! Meine

Allegro con fuoco.

(Chafing her hands.)
(Er reibt ihre Hände.)

daughter! Poor saint!
Toch - ter! O Gott!

Soprano I.

Soprano II.

Tenore.

Basso.

She's dy - ing! A - las!
Ent - setz - lich! O Gott!

Allegro con fuoco.

CHORUS.

17

las! A - las! It's no good cry - ing!
 Gott! O Gott! Hier nützt kein Heu - len!

las! A - las! It's no good cry - ing!
 Gott! O Gott! Hier nützt kein Heu - len!

A - las! A - las! It's no good
 O Gott! O Gott! Hier nützt kein

A - las! A - las! It's no good
 O Gott! O Gott! Hier nützt kein

cresc. *ff* *p* *cresc.*

18

It's no good cry - ing! A - las! A - las! Fetch some
 Hier nützt kein Heu - len! O Gott! O Gott! Ho - let

It's no good cry - ing! A - las! A - las! Fetch some
 Hier nützt kein Heu - len! O Gott! O Gott! Ho - let

cry - ing, no good cry - ing! A - las! A - las!
 Heulen! Lasst das Wei - nen! O Gott! O Gott!

cry - ing, no good cry - ing! A - las!
 Heulen! Lasst das Wei - nen! O Gott!

cresc. *ff p sempre cresc.*

water! Some salts... in a glass... in a
 Wasser! Und Salz... bringt ein Glas... bringt ein

water! Some salts... in a glass... in a
 Wasser! Und Salz... bringt ein Glas... bringt ein

Some ale... in a glass... Some wine...
 Und Wein... bringt ein Glas... Und Wein,

Some ale, some ale... Some ice...
 Ja brin - get Wein... Und Eis,

cresc. *cresc.* *cresc.*

19

pail! Some salts, some salts, some salts in a
 Glas! Und Salz, und Salz, und Salz, bringt ein

pail! Some salts, some salts, some salts in a
 Glas! Und Salz, und Salz, und Salz, bringt ein

some wine, some wine, some ale, some salts in a
 und Wein, und Eis, und Wein, und Salz, bringt ein

some ale, some wine, some ale, some salts in a
 und Wein, und Salz, und Wein, und Salz, bringt ein

ff *ff* *cresc.*

Antoñona (pushing through).
(drängt sich durch).

Leave off your chatter!
Hört auf zu schreien!

glass, some wine in a pail!
Glas, und Wein bringtein Glas!

glass, some wine in a pail!
Glas, und Wein bringtein Glas!

glass, some wine in a pail!
Glas, und Wein bringtein Glas!

glass, some wine in a pail!
Glas, und Wein bringtein Glas!

A cresc.

ff

(Attending to PEPITA.)
(bemüht sich um PEPITA.)

Have you ne - ver
Habt ihr nie ge -

dim.

seen a - ny one faint?
seh'n ei - ne Ohnmacht?

dim.

A. *She'll come round,
Schon er - hebt
in a trice!
sich mein Kind!*

dim.

p.

p.

p.

pp *dim. e rall.*

(PEPITA recovers.)
(PEPITA erhebt sich.)

Adagio.

pp

Andante. *Adagio.*
Pepita. (feebly)
(schwach)

22

*Thank you, my friends!
Nehmt meinen Dank!*

*I'm so sor - ry
Ich be - dau - re,*

dolce *pp* *pp* *pp*

Pp.

To be such a wor - ry!
zur Last euch zu fal - len!

pp *sempre dol.*

(She rises, with ANTOÑONA's assistance.)
(Sie erhebt sich, von ANTOÑONA gestützt.)

sf *pp*

Pepita.

rit.

Andante.

Forgive me!
Vergebt mir!

p *pp*

Pp.

'Tis best I retire, to rest,
Ver - gebt! Lasst mich et - was ruhn,

sempre pp *pp*

24

(going)
(abgehend)

Pp. *to rest!*
ja ruh'n.

Repose I shall find- Renewal!
Wohl mag ich bald Ru - he finden,

Pp. (aside)
(bei Seite)

but not peace of mind,
doch nicht See - len - ruh',

but not peace of
kei-ne See - len -

25

(Goes into house with ANTONONA. All exeunt.)
(Geht in das Haus mit ANTONONA. Alle ab.)

Pp. *mind,*
ruh',

but
doch

not peace of
nicht See - len -

rit. molto

Pp. *mind!*
ruh'.

a tempo
dolce

cresc.

26

Musical score for measure 26. The piece is in a minor key. The right hand features a melodic line with a fermata over the first measure. The left hand has a rhythmic accompaniment with triplets. The dynamic marking *ff* (fortissimo) is present.

(The Scene changes to Pepita's room.)
 (Verwandlung. Pepita's Gemach.)

Musical score for measures 26-27. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment with triplets. The dynamic marking *cresc.* (crescendo) is present.

27

Musical score for measure 27. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment with triplets. The dynamic marking *p* (piano) is present.

Musical score for measures 27-28. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment with triplets.

28

Musical score for measure 28. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment with triplets.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music features a complex rhythmic pattern with triplets and various chordal textures.

29

Second system of musical notation, starting with the measure number 29. It continues the piece with similar complex rhythmic and harmonic structures, including a prominent bass line with sixteenth-note patterns.

Third system of musical notation. This system includes dynamic markings: *cresc.* (crescendo) and *cresc. e rit.* (crescendo and ritardando). The notation shows a transition in the texture, with more sustained chords and moving lines.

a tempo

30

Fourth system of musical notation, starting with the measure number 30. It is marked *a tempo* and includes a *dim.* (diminuendo) marking. The music features a steady bass line and a treble staff with chords and triplets.

Fifth system of musical notation. This system continues the piece with a *dim.* marking. The bass line remains active with rhythmic patterns, while the treble staff focuses on chordal movement.

Tableau II.

(Pepita's room: The furniture simple but comfortable and in good taste. The curtains and the coverings of the easy chairs and sofas of flowered cotton. The table of antique oak with fluted columns, with writing materials and papers, and vases of flowers. Against the wall opposite the door a small image of the Infant Saviour, carved in wood, with red and white cheeks and blue eyes, on a little altar, adorned with flowers. The figure is dressed in white satin with a blue cloak full of little golden stars and is covered with jewels and trinkets. Wax tapers are burning both on the altar and steps up to it. The large French window is open to the garden, and roses and jasmine hang round it. Against the walls several flower-pots of Seville Carthusian ware, containing ivy, geranium, etc., three gilt cages of canaries and larks, and engravings of the „Spasimo di Sicilia“ of Raffaele, the St. Ildefonso and the Virgin, the Conception, the St. Bernard and the two Lunettes of Murillo. Through the window the moon is seen rising.)

Zweites Bild.

(Pepita's Gemach: Einfache, doch geschmackvolle und bequeme Einrichtung. Vorhänge und Überzüge der Stühle und Divans aus geblühten Kattun. Tisch aus altem Eichenholz mit gewundenen Säulen, worauf Schreibmaterialien und Blumenkelche. An der Wand, gegenüber der Thür, ein kleines Bild des Jesuskindes aus Holz geschnitzt, mit rosigen Wangen und blauen Augen, auf einem kleinen, blumengeschmückten Hausaltar. Die Figur trägt ein Kleidchen aus weissem Atlas, einen blauen, mit goldenen Sternchen besäeten Mantel und ist mit Schmuck und Flitter behängt. Wachskerzen brennen am Altar, zu dem zwei Stufen emporführen. Das breite Fenster ist nach dem Garten zu offen und von Rosen und Jasmin eingerahmt. Vasen aus Sevilianer Keramik, gefüllt mit Geranium, Epheu u.s.f. Mehrere vergoldete Vogelbauer. An den Wänden eingerahmte Kupferstiche nach Raphael's „Kreuztragung“ („Lo spasimo di Sicilia“ im Madrider Museum), dann nach Murillo's „Unbefleckter Empfängnis“, seinem „Sanct Ildephons vor der h. Jungfrau“, seinem „Sanct Bernhard“ und seinen zwei Lunetten. Durch das offene Fenster blickt der Mond in's Gemach.)

33

sempre p e dolce

Musical notation for measures 33-36, first system. Treble and bass staves with notes and slurs.

Musical notation for measures 33-36, second system. Treble and bass staves with notes and slurs.

34

Musical notation for measures 34-37, first system. Treble and bass staves with notes and slurs.

Musical notation for measures 34-37, second system. Treble and bass staves with notes and slurs.

35

poco più f

Musical notation for measures 35-38, first system. Treble and bass staves with chords and notes.

Musical notation for measures 35-38, second system. Treble and bass staves with chords and notes.

Musical score for measures 34-35. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a complex, arpeggiated texture with many beamed notes. The left hand has a more rhythmic accompaniment with some grace notes.

36

Musical score for measures 36-37. The right hand continues with the arpeggiated texture. The left hand has a steady eighth-note accompaniment.

Musical score for measures 38-39. The right hand continues with the arpeggiated texture. The left hand has a steady eighth-note accompaniment.

37

Musical score for measures 40-41. The piece is marked *ben marcato*. The right hand features a more active, rhythmic texture with many beamed notes. The left hand has a steady eighth-note accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and a common time signature. It consists of two measures. The first measure shows a complex texture with multiple voices in the treble clef and a steady bass line. The second measure continues this texture with some melodic movement in the upper voices.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The first measure shows a melodic line in the treble clef and a bass line. The second measure continues the melodic line with some chromaticism and a change in the bass line.

Third system of musical notation, starting with the measure number 38. It features a grand staff with treble and bass clefs. The first measure shows a melodic line in the treble clef and a bass line. The second measure continues the melodic line with some chromaticism and a change in the bass line.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The first measure shows a melodic line in the treble clef and a bass line. The second measure continues the melodic line with some chromaticism and a change in the bass line.

First system of musical notation, measures 1-2. It features a treble clef with a key signature of two flats (B-flat and E-flat). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A fermata is placed over the final note of the first measure.

Second system of musical notation, measures 3-4. The right hand continues the melodic line with various articulations. The left hand maintains the accompaniment. A fermata is placed over the final note of the second measure.

39

Third system of musical notation, measures 5-7. The right hand features a melodic line with a fermata over the first measure. The left hand plays a series of chords. The tempo/mood marking *marcato ma dolce* is present. The first measure of the left hand is marked *p*. The first measure of the right hand is marked *Ad.*. The second and seventh measures of the right hand are marked with an asterisk and *Ad.*.

Fourth system of musical notation, measures 8-10. The right hand continues the melodic line, ending with a triplet of eighth notes. The left hand continues with chords. A fermata is placed over the first measure of the right hand.

40

First system of music, measures 40-42. It features a treble clef with a key signature of two flats (B-flat and E-flat). The melody includes two triplet markings. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A *dim.* (diminuendo) marking is present in the right hand of measure 42.

Second system of music, measures 43-45. The treble clef melody has a *pp* (pianissimo) marking in measure 43. The piano accompaniment continues with chords and a bass line.

Third system of music, measures 46-49. The tempo is marked *Andante.* The treble clef melody has a *pp* marking in measure 49. The piano accompaniment includes *dim.* and *pp* markings.

Allegretto un pochettino meno.

Fourth system of music, measures 50-53. The tempo is *Allegretto un pochettino meno.* The treble clef melody is marked *dolcissimo* and *rit.* (ritardando). The piano accompaniment features a bass line with a *pp* marking.

a tempo

Fifth system of music, measures 54-57. The tempo is *a tempo.* The treble clef melody is marked *rit.* The piano accompaniment continues with a bass line.

(Enter LUIS, followed by
(DON LUIS tritt ein, ge-

41 ANTOÑONA with lamp or candles. She goes out again.)
 folgt von ANTOÑONA mit einem Armleuchter. Sie entfernt sich sogleich.)

meno mosso et dim. molto

rit.

pp

Andante.

pp *cresc.*

dim. *sempre p* *pp* *riten.*

Andante.

Luis.

Love moves by night! love moves by
 Nachts Lie - be lockt! Nachts Lie - be

pp legatissimo

L. night!... This hour like in-cense,
 lockt!... Es zieht wie Weihrauch.

42

(Sees image.)
 (Er gewahrt das Jesuskind.)

L. steals Through all my being!...
 duft durch mei.ne See - le...

cresc. *sf* *pp*

L. Love must be de - nied By greater love!
 Lie - be wird be - kämpft durch gröss're Lie - be.

poco cresc.

Cor.

L. Love — must be de - nied By grea - ter love!...
 Lie - be wird be - kämpft durch gröss' - re Lie - be!

poco più cresc.

43

L. Lo! here my pas - sion kneels,
 Sieh' mei - ne Lie - be kniet

pp e legatissimo *poco cresc.*

L. To thy
 still vor

pp

rit.

L. love willing to be cru - ci - fied!
 Dir; freu.dig entsag' ich vor Dir!

rit.

(He kneels)
 (Er kniet nieder.)

rit. rit. molto

L. *rit. rit. molto*

Be -
Um -

44 *a tempo, tranquillo* *(Starts up.) (Er steht auf.)*

L. *a tempo, tranquillo*

gone, be - gone! Be -
sonst, um - sonst! Vor

L.

fore the Ho - ly Child Ob -
Dich, Du hei - lig Bild, sich

L.

trudes her im - - age!...
drängt ihr Bild - niss...

L. Pen - ance is in vain To save my
E - wig ist be - fleckt die See - - le

45
L. soul, - e - ter - nal - ly de -
mein, - Nicht ret - ten kann ich

L. filed, to
sie, ver -

L. save my soul, - e - ter - nal - ly de -
dammt hat Lie - - be sie zu ew' - ger

L. *pain!*
Pein!

cresc.

47

L. *O fatal speech of eyes,*
O holder Au - gen Macht! *by eyes re -*
Wir sind ge -

L. *qui - ted,*
fan - gen, *When fur - - - tive glances e - loquently*
wenn Zau - - - ber - bli - cke dringen auf uns

pp

L. *meet!*
ein; *They sing* *the songs no human voice re -*
ihr sü - - sser Sang entquillt nicht Menschen.

p e sempre dolce *poco rit.*

(Two measures of $\frac{3}{8}$ form one of the previous $\frac{3}{4}$.)
 (Zwei $\frac{3}{8}$ Takte gleichen einem früherem $\frac{3}{4}$ Takt.)

L.

ci - ted, They mould the mu - sic
 stim - men, den Sphä - ren - ton er -

48

L.

reicht no gui - tars re - - peat! My
 kein Har - fen - klang. Ich

Allegro agitato.

L.

hea - venward ef - forts fail, my
 glei - te schauernd zum Sturz... Die

mf

più mosso

L. *foot - - - steps fal - ter! My cow - ard heart de -*
Fü - - - sse wan - ken, mein fei - ges Herz ver -

L. *clines to self - de - light, my cow - ard heart de -*
langt nach Lie - bes - glück, mein fei - ges Herz ver -

L. *clines to self - de - light, my cow - ard*
langt nach Lie - bes - glück, mein fei - ges

L. *heart de - clines to self - de - light, my cow - ard heart de -*
Herz ver - langt nach Lie - bes - glück, mein fei - ges Herz ver -

L. **50**

clines to self - de - light! Oh! lead me
 langt nach Lie - bes - glück, o füh - re

L.

on, or bind me to thine al - tar, oh! lead me
 mich zu - rück zu dem Al - ta - re, o füh - re

L. **51**

on, or bind me to thine al - tar, Un - til my
 mich zu - rück zu dem Al - ta - re, be - sie - gen

L.

mor - tal weak - ness change to might!
 lass' die Lie - be mich mit Macht!

52

dim. molto

p

rit. e dim. molto

A

Allegretto come prima.

L. Love moves by night!
Nachts Lie - be lockt,

dolcissimo

53

L. love
nachts

L. moves by night! love moves by
Lie - be lockt, nachts lockt die

L. *rit.*
 night!
 Lie - - - - - be.

54 **Tempo I.**
Pepita.

(Enter PEPITA.)
(PEPITA tritt ein.)

(distantly)
(in einiger Entfernung.)

Tempo I.
sempre dolce
 How
 Er

Pp.
 is it
 staun_lich!
 You have
 Ihr
 ven_tured Or rather con_de_tured
 traut Euch... Viel_mehr: Ihr habt ge_

dolce

55

Pp.
 scen_ded To pay a fare_well vi_sit?
 wü_r_digt, zum Ab_schied zu er_schei_nen?

56 Luis.

Un - just - ly am I cen - sured! I
 Ihr thut mir wahrlich Un - recht! Ich

The musical score for 'Luis' consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are written below the notes. The piano accompaniment is in two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a similar pattern. The music is in a minor key and has a somber, reflective mood.

L. thought fare.well was end.ed, I thought fare.well was end.ed,
 nahm von Euch schon Abschied, ich nahm von Euch schon Abschied,

This section shows the 'L.' (Lied) part of the musical score for 'Luis'. It features a vocal line and a piano accompaniment. The lyrics are written below the notes. The piano accompaniment is in two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a similar pattern. The music is in a minor key and has a somber, reflective mood.

Pepita.

57

(coming down)
(näherst sich)

I
 Ich

L. Till rumours you were ail.ing-
 doch hört' ich, dass Ihr krank seid.

The musical score for 'Pepita' consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are written below the notes. The piano accompaniment is in two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a similar pattern. The music is in a minor key and has a somber, reflective mood.

Pp. felt a lit - tle fail - ing But now I think I've mend - ed!...
 war ein we - nig lei - dend, doch fühl' ich bes - ser mich. —

L. At
Schon

mf *cresc.*

58

L. dawn I leave the vil - lage, Perhaps nev - er to re - turn, The
 mor - gen muss ich scheiden. Nimmer kehr'ich wohl zu - rück. Die

L. souls of men my vil - lage And God him - self my bourne!
 Heerden Got - tes wei - den, wird mei - ne Pflicht, mein Glück!

166 **59** Pepita.

Still shall this hour re - mind you, When honour crowns suc - cess, Of the
Denkt einstmals die - ser Stun - de, wenn Euch der Herr er - höht; denkt der

Pp. love that you leave be - hind you, The love I now con - fess!
Lie - be, die Ihr habt ge - fun - den und grausam habt ver - schmäht.

rit.

60 (LUIS starts.)
 (LUIS fährt auf.)

pp sempre rallentando *morendo*

61 *riprendente un poco il tempo rall.*

Andante.
Pepita.

Oh! Lu-is, this last sad meet - ing The bonds of pride — shall
Theu - rer, ich muss be - ken - nen, wie sehr mein Stolz — sich

dolce

Pp. burst, the bonds of pride shall burst! — Ah
bäumt, wie sehr mein Stolz sich bäumt, — dass

62

Pp. me! Ah me!—our earliest greet - ing Was when I lov'd you first!
schon bei Deinem ersten Gru - sse ich hab' von Lieb' geträumt,

Pp. our earliest greet - ing Was when I lov'd you first!
beim ersten Gru - sse ich hab' von Lieb' geträumt.

pp

rall.

Pp. *Do you re-mem-ber? - Your*
Denkst Du - du - ran? - Dein

63

Più vivo.

Pp. *fa-ther, To honour me, one day Or-dain'd a fête-*
Va-ter, zu eh-ren mich im Ort, uns gab ein Fest-

dolcissimo e legato

sf dim. pp

64

rit.

pp e dolcissimo pp

a tempo

Pp. *Do you re - mem - ber?*
denkst Du - da - ran?

65

dim. e rit. morendo

Adagio.

Pp. *To gather Sweet flow-ers I stole a - way!*
Zu pflücken mir Blumen, ich stahl mich fort,

Andantino.

Pp. *To gather Sweet flowers I stole a -*
zu pflücken mir Blumen, ich stahl mich

66

Pp. way! fort! Do you remem-ber? Ah! sudden-ly I
Denkst Du da-ran? Dich sah ich plötzlich

67

Pp. found you With war-bling birds of Spring And fragrant woods a-
ste-hen, Du blick-test him-mel-wärts, als wolltest Gott Du

68

Pp. round you, and fragrant woods a-round you—And my bo-som hail'd her
se-hen, als wolltest Gott Du se-hen—Seinen Herr-scher fand mein
poco accel. e cresc.

69

Pp. king, hail'd her king!
Herz, sei-nen Herrn!

70 a tempo

Pp. *rit.* With modest mieh re -
 Du wolltest ru - hig *a tempo*
ppp

Pp. tiring, To leave me there you sought, But, heart and wit con-spi - ring, To
 weiter, be - scheiden war Dein Gruss, doch ich be-grüsst' Dich hei - ter und

poco sf *dolcissimo*

71 accelerando

Pp. speech I turn'd your thought. On lof - ty themes you
 brach - te Dich in Fluss. Be - geisternd floss vom

cresc. ed accelerando

Pp. lavish'd Ex - alted tone and word, ex - alt - ed tone and word, Un -
 Munde Dein Wort in Ernst und Scherz, Dein Wort in Ernst und Scherz, Du

72

a tempo

Pp. *con - scious that you rav - ish'd The trus - ting heart that*
ahn - test nicht zur Stun - de, dass Du geraubt mein -

a tempo

subito dolcissimo

Pp. *heard, Un - con - scious that you rav - ish'd, un -*
Herz, Du ahn - test nicht zur Stun - de, Du

cresc. *appassionato*

73

Pp. *con - scious that you rav - ish'd The trus - ting heart that*
ahn - test nicht zur Stun - de, dass Du geraubt mein

cresc. *ff* *dim.*

Pp. *heard!*
Herz.

accel. *dim. e rall.*

74

p *pp*

rit. *rit.*

Do you re - mem - ber?
Denkst Du da - ran? —

rit. *pp* *sf* *rit.*

75

Luis (with fervour and striving to subdue the emotions evoked by these recollections).
(*glühend und bestrebt, seine Empfindungen zu bemeistern.*)

a tempo

Sweet friend! No earthly u_nion Is free from sinful
O Freun - din, hie - nie - den ist kei - ne E - he schlacken -

a tempo, animato

stain!
frei.

Why spoil the high com - mu - nion That
Wes - halb das See - len - bünd - nis zer -

pp *cresc. e sempre animato*

L. *on - ly souls at - tain? Why spoil the high com -*
stö - ren, das uns eint? wes - halb das See - len -

v sempre più appassionato

L. *mu - nion That on - ly souls at - tain? Sweet*
bünd - nis zer - stö - ren, das uns eint? O

cresc.

L. *friend! Sweet friend!*
Freun - din, o Freun - din,

sempre appassionato

L. *Sweet friend!*
o Freun -

cresc. sempre *cresc.* *ff*

Più vivo ma non Allegro.

L. *poco ritén* *din!*

Re - find and pe - ne - tra - ted By God's re - fulgent
 Ge - läu - tert und durchdrun - gen von Gott sei un - ser

f animato ma dolce

L.

fire, In bo - dy se - pa - ra - ted, Our spirits shall as -
 Geist, nicht kör - perlich verschlun - gen, was sonst man Lie - be

78

L.

pire, In ho - ly love em - bra - cing, The
 heisst. Im Gei - ste nur ge - ei - nigt sei
sempre

f

L.

mys - tic mount to climb, Be - yond the sin en -
 un - s're Le - bens - bahn, von Sün - den ganz ge -
appassionato

Pepita.

L.

chasing, *reinigt,* Be - yond the reach of time! A -
der Zeit nicht un - ter - than. O

dolce

79

Pp.

las! I can - not fol - low Your spir - it in its
Gott! Ich kann nicht fas - sen so ho - hen Gei - stes

dolce

Pp.

flight! Such love to me seems hol - low And
flug, die Lie - be, so ver - stan - den, er -

dolce

Pp.

(desperately) 80
(verzweifelt)

emp - - - ty of de - light! What hope of heavenly
scheint mir als ein Trug. Wie find' ich himmlische

poco più cresc.

Pp. *blisses* *Be - yond the touch, the touch of blame,*
Wonne *ge - trennt von Lust, von Lie - bes - lust,*

81 *cresc. e rit.* *Have you whose ardent*
wenn Du mit Deinen

82 *(She turns to the image.)*
(Sie wendet sich zum Jesuskinde.)
kisses, Have set my lips a - flame! A -
Küssen ent - flamm - test mei - ne Brust. Er -

las! my sweetest Sa - - viour! A - las! A -
hör' mich, mein Er - lö - ser! O Gott,

ff *sempre appassionato*

83

Pp. *las!*
Gott,
A-las! my sweetest Sa- - viour!
zu hoch ist mir Dein Stre - ben!

sf *dolce*

Pp. If end-less tor-ments lie _____ In lov-ers' fond beha- viour,
Wenn un-s're Pflicht ver - letzt _____ der Drang nach Lieb' und Le - ben,

dolente

84

Pp. What hope of bliss have I? What
was kann ich hof - fen jetzt? was

cresc. molto *sf*

Pp. hope of bliss have I? A - -
kann ich hof - fen jetzt? O

ff

85

(She throws herself on her knees sobbing.)

(Sie fällt weinend auf die Kniee.)

Pp

las!
Gott!

sf dim.

più p

pp

ppp e legatissimo

ritard. molto

ppp

pppp

Andante. Luis.

(distraught)
(tief bewegt),

rit.

My God! I can not
O Gott! Wie un-er-

dolcissimo

rit.

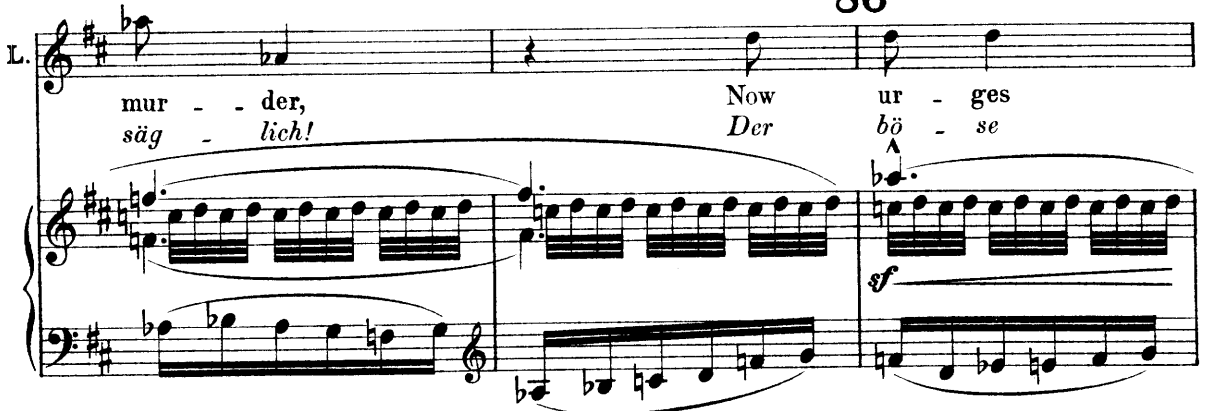
Allegro. (in three).

L.  bear it! The lost, in - fer - nal Spi - rit That led me
träg - lich! Mich trieb der Geist der Höl - le zu der Ge -

L.  on, to me - rit The pun - ishment for
lieb - ten Schwel - le. Ich lei - de jetzt un -

sempre cresc.

86

L.  mur - - der, Now ur - ges
säg - lich! Der bö - se

(quasi parlato)

L.  fast - er and fast - er! Must I renounce my
Geist fasst mich heu - te. Soll ich den Herrn ver -

(regarding PEPITA)
(blickt PEPITA an)

L. Mas - ter A se - cond time?... No
leug - nen ein an - der Mal? Nicht

cresc. *f*

(going towards door) 87 (PEPITA rises.)
(er geht zur Thüre) (PEPITA erhebt sich)

L. far - ther! No farther whirling Hell Shall suck my feet toward her!
wei - ter! Nicht will der Höl - le Qual ich fallen einst zur Beute.

ff

(near the door) (He is about to rush out, PEPITA stops him.)
(nahe der Thüre) (Er will hinausstürzen. PEPITA hält ihn auf.)

L. Pe - pi - ta! Love! Fare well! Not
Pe - pi - ta! Weib! Leb wohl! Ver -

ff *sf* *sf* *sf* *sf*

Pepita.

88 Più vivo.

Pp. yet! Your great en - deav - our de - serves a fin - er
weil! Dein ed - les Wäh - nen ver - dient belohnt zu

sf

Pp. *end - ing! Far a - scend - ing Your temple*
wer - den. Und den Tem - pel, den Du er -
 Luis. (Parlato.)

What mean you?
 Was meint Ihr?

Pp. *needs, for co - - - ping My*
baust, soll krö - - - nen mein

89 *rit. molto -*

Pp. *death! Ah yes! You need it! 'Tis what you're really*
Tod... Ja wohl! Du willst ihn... Ja, meinen Tod ver -
 Luis. (amazed) (erstaunt)

Your death!
 Der Tod?

ff ff dim. pp ppp rit. molto -

Pp. *hoping!* *langst Du,* *And glad - ly* *und freu - dig* *I con - cede it!* *grüss'den Tod ich!*

(LUIS remains transfixed with horror.)
 (LUIS ist von Entsetzen erfasst.)

Andante.

Pp. *Go!* *Geh!* *bear my lat - est* *trag' mein ar - mes* *breath,* *Herz,* *My broken heart* *to* *mein Liebesglück* *zu*

90

Pp. *God,* *Gott!* *my bro - ken heart!* *So trag' es fort* *to* *zu*

Pp. *God!* *Gott!* *The tro - phy of your fight,* *Die Beu - te, sie ist Dein,* *The wit - ness of your* *Du triebst mit mir nur*

91

Pp. might, To count a- gainst the side Where
Spott! Was liegt an mir gar viel? Er -

dolce e dim.

Pp. he has summ'd your — pride! Now God for bid! Fare -
reicht hast Du Dein — Ziel. Um Gott, halt' ein! Leb' -

Luis. Pepita.

poco cresc. *dim.*

92

Pp. well for ev - er! Fare - well!
wohl, auf e - wig leb' wohl!

dim. *dim.* *ppp (come in eco)*

Pp. And when I lie beneath the sod,
Und wenn ich mo - d're in der Gruft,

Pp. *3*
 God grant that no distress af. fray
 mö - ge nicht be - lasten dereinst

93

Pp. *sempre dim. e rall.* *molto rall.*
 Your conscience for the soul you
 Dein Ge - wis - sen die ses Herz, das
sempre dim e rall. *molto rall.*

(She moves to the inner door.)
(Sie geht in das innere Zimmer.)

Luis (following).
(folgt ihr)

Pp. slay! _____ Pe - pi - ta!
 bricht. _____ Pe - pi - ta!

94 Pepita. (at the door).
(an der Thür)

Fare - well! Fare - well _____ for
 Leb' wohl, leb' wohl, _____ auf

Allegro. (She goes out violently and shuts the door and locks it.)
 (Sie geht heftig ab, schliesst die Thüre und verriegelt sie von innen.)

Pp. e - ver!
e - wig!

Luis. (at the door).
(an der Thür).

Pe - pi - ta! Pe - pi - ta! Oh!
 Pe - pi - ta! Pe - pi - ta! Ver -

Allegro.

(calling) (rufend) (distracted) (verzweifelt)

L. par - don! I am yours! Pe - pi.ta! Open the door! No
 gieb mir! Ich lieb' Dich, Pe - pi.ta! Öffne die Thür... Um -

95

L. use to call! She will come nev - er
 sonst mein Fleh'n... Sie er - scheint nimmer -

(ANTOÑONA tritt durch die andere Thür ein.) **96**

L. *more!* My God! what was that? A fall?
mehr! O Gott! welches Geräusch... Ein Fall...

sempre f

(Beating furiously at the door.)

(klopft heftig an die Thür.)

sempre affrettando

L. Pe - pi - ta! Pe - pi - ta!
 Pe - pi - ta! Pe - pi - ta!

sempre affrettando

97

L. Pe - pi - ta!
 Pe - pi - ta!

ff

(The door bursts open. The room within is seen in full light. LUIS catches PEPITA in his arms with a cry. She remains nearly fainting.)

(Die Thür springt auf. Der innere Raum ist hell erleuchtet. DON LUIS ergreift PEPITA und umarmt sie leidenschaftlich. PEPITA liegt halb ohnmächtig in seinen Armen.)

Antoñona.

Andante ma non troppo.

Asight for sore eyes to feed on! Two
 Welch herrliches Bild zu schauen! Jetzt

A.

souls in the Gar - den of E - den!
 lass ich die Zwei schleu - nigt trau - en!

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are written below the notes. The piano accompaniment features a complex rhythmic pattern with many beamed notes in both the right and left hands.

A.

poco rit.

O 'To - na! you're a pro - phet!
 O To - na, Du warst wei - se.

poco rit.

The second system continues the vocal line and piano accompaniment. It includes dynamic markings such as *ff* and *poco rit.*. The piano accompaniment has a consistent rhythmic pattern with beamed notes.

a tempo (Curtain.)
 (Der Vorhang fällt.)

98

ff affrettando

rit. e ff rinforz. rit. molto

The third system is a piano accompaniment piece. It starts with a measure number of 98. The tempo is marked *a tempo*. The dynamics include *ff affrettando* and *rit. e ff rinforz. rit. molto*. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand.

a tempo

fff ff ff ff ff fff fff

The fourth system continues the piano accompaniment. It features a variety of dynamic markings including *fff*, *ff*, and *fff*. The piano part maintains the rhythmic pattern established in the previous system.